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CLASSIC ROCK

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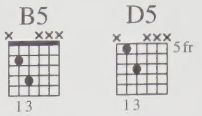
323 *Guitar Notation Legend*

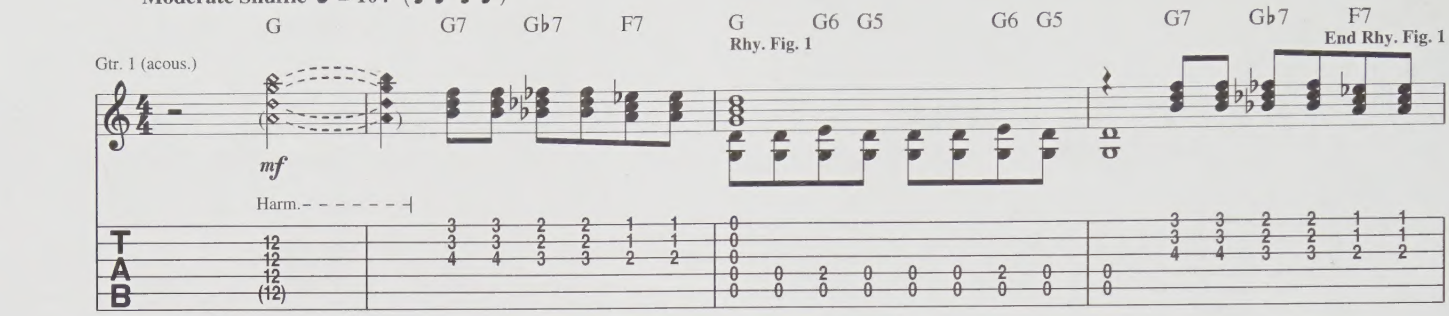
American Woman

Written by Burton Cummings, Randy Bachman, Gary Peterson and Jim Kale

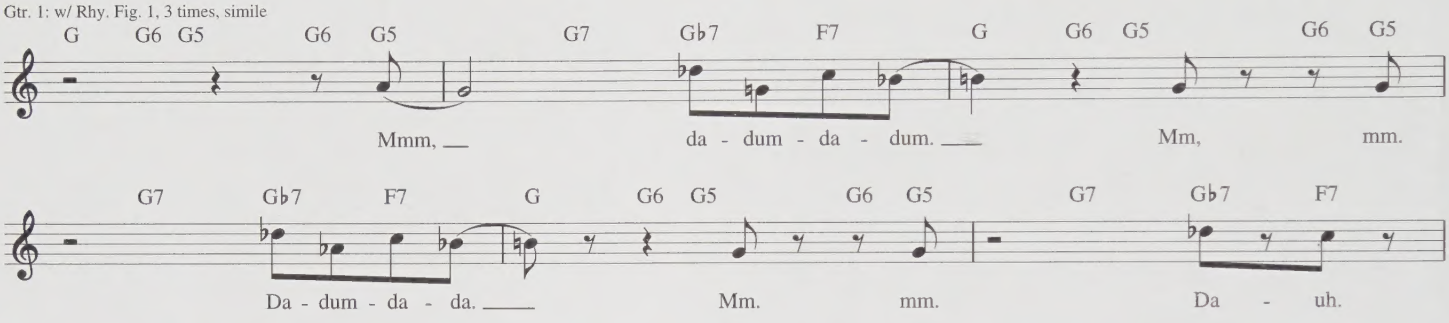
Gtr. 1; Open G Tuning:
① = D ④ = D
② = B ⑤ = G
③ = G ⑥ = D



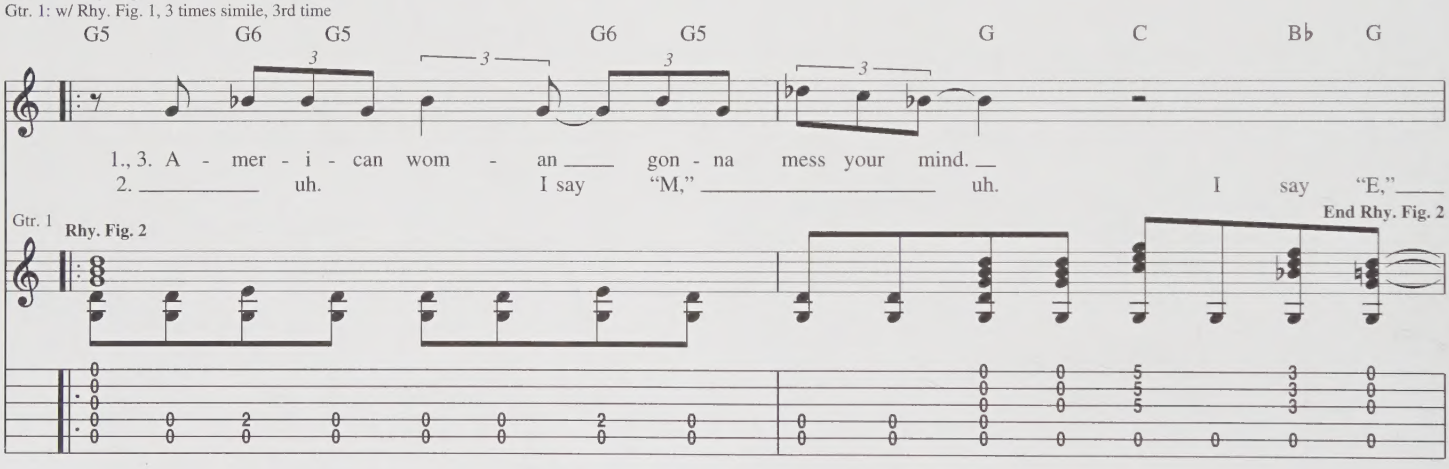
Prelude
Moderate Shuffle ♩ = 104



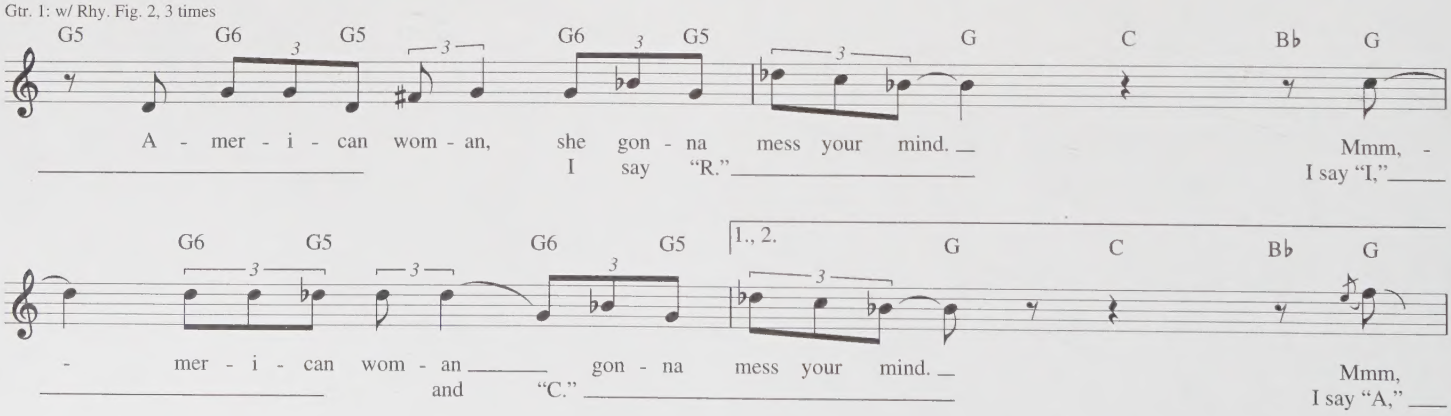
Gtr. 1: w/ Rhy. Fig. 1, 3 times, simile



Gtr. 1: w/ Rhy. Fig. 3, 3 times simile, 2nd time
Gtr. 1: w/ Rhy. Fig. 1, 3 times simile, 3rd time



Gtr. 1: w/ Rhy. Fig. 2, 3 times



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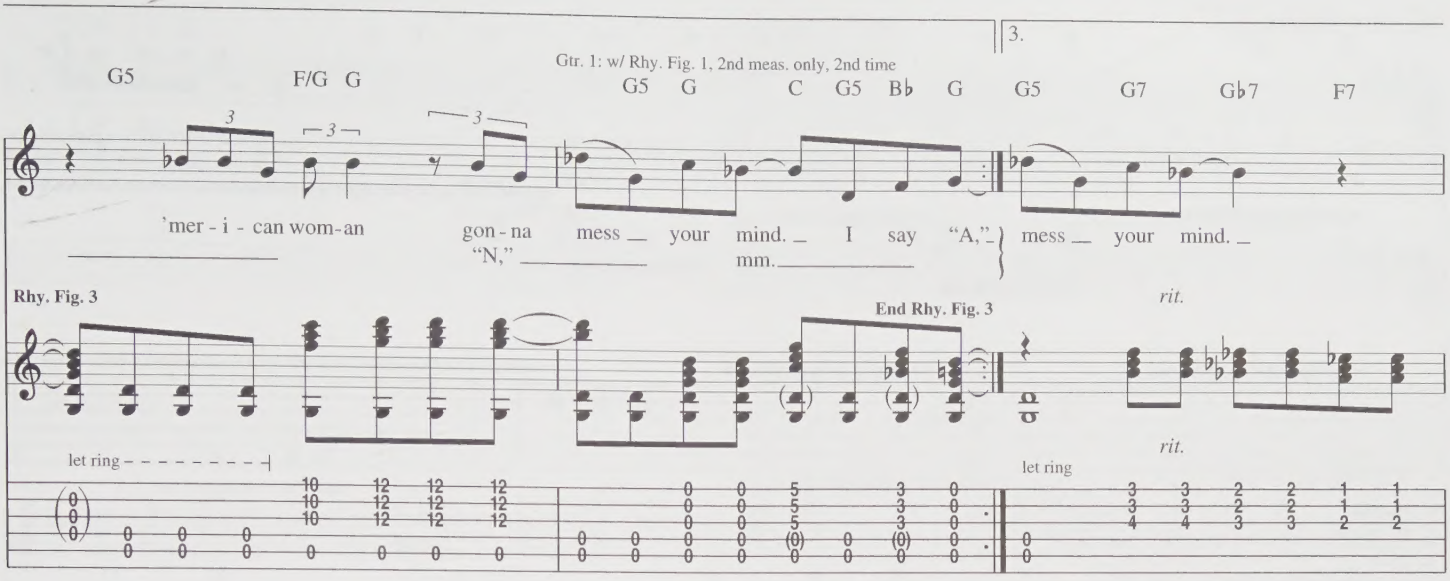
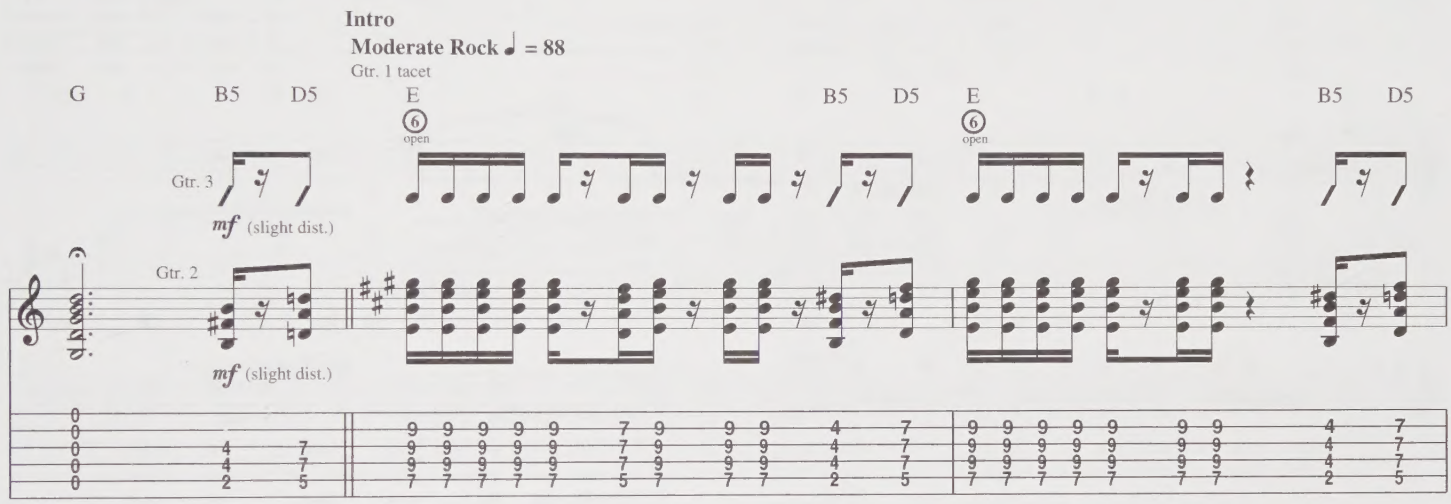

Gtr. 1: w/ Rhy. Fig. 1, 2nd meas. only, 2nd time
G5
F/G G
G5 G C G5 B♭ G
G5 G7 G♭7 F7
3.
'mer - i - can wom-an
gon - na mess your mind. I say "A,"
"N,"
mm.
mess your mind.
Rhy. Fig. 3
End Rhy. Fig. 3
rit.
rit.
let ring
let ring


Intro
Moderate Rock ♩ = 88
Gtr. 1 tacet
G
B5 D5
E
open
B5 D5
E
open
B5 D5
Gtr. 3
mf (slight dist.)
Gtr. 2
mf (slight dist.)

Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A, 2 times
E
open
B5 D5
E
open
B5 D5
E
D E
B D
Rhy. Fig. 4A
End Rhy. Fig. 4A
Gtr. 3
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 2
Gtr. 4
f (w/ dist.)

Gtr. 4: w/ Fill 2, 2nd time

E D E B D E D E B D E D E B D

1. A - mer - i - can wom-
2. A - mer - i - can wom-

12 15 14 12 13 16 13 14 15

𝄋 **Verse**

Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A, 6 times
Gtr. 4 tacet

E D E B D E D E B D

- an, stay a - way from me.
- an, get a - way from me.
- an, I said get a - way.

A - mer - i - can wom-
A - mer - i - can wom-
A - mer - i - can wom-

E D E B D E D E B D

- an, ma - ma let me be.
- an, ma - ma let me be.
- an, lis - ten what I say.

E D E B D E D E B D

Don't come a - hang - ing a - round my door.
Don't come a - knock - ing a - round my door.
Don't come hang - ing a - round my door.

I don't wan - na see your face no more.
Don't wan - na see your shad - ow no more.
Don't wan - na see your face no more.

E 3 D E B D E D E B D

I got more im - por - tant things to do than spend my time grow - ing old with you. Now
Col - ored lights can hyp - no - tize. Spar - kle some - one else - 's eyes. Now
I don't need your war ma - chines. I don't need your ghet - to scenes.

E D E B D E D E B D

wom - an, I said stay a - way.
wom - an, I said get a - way.
Col - ored lights can hyp - no - tize.

A - mer - i - can wom-
A - mer - i - can wom-
Spar - kle some - one else - 's eyes. Now

Fill 2
Gtr. 4

14 16 15 12 13 14

Gtr. 4: w/ Fill 1, 1st time
Gtr. 4: w/ Fill 3, 2nd time

E D E B D E D E B D

- an, lis - ten what I say.
- an, lis - ten what I say.
wom - an, get a - way from me. A - mer - i - can

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A, 8 times, simile

Gtr. 5

E D E B D E D E B D E D E B D E D E B D

full full full 1/2 1/2

E D E B D E D E B D E D E B D

1/2 1/2 1/2 1/2 1/2 1/2

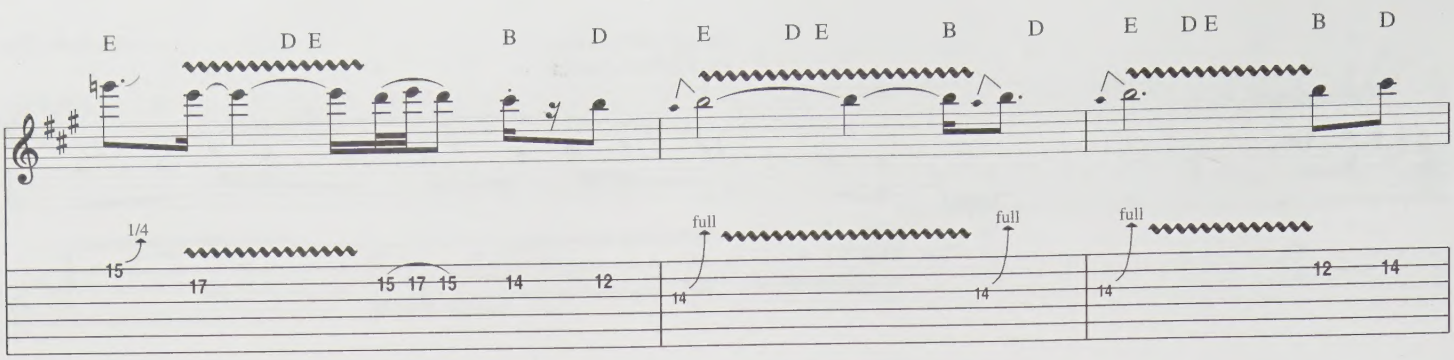
E D E B D E D E B D E D E B D

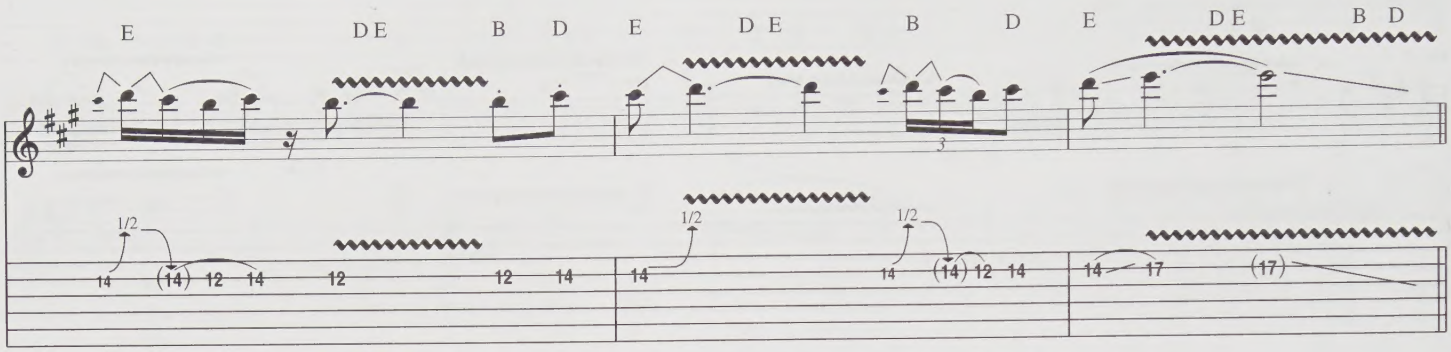
full full 1/2

Fill 1
Gtr. 4

Fill 3
Gtr. 4

full full

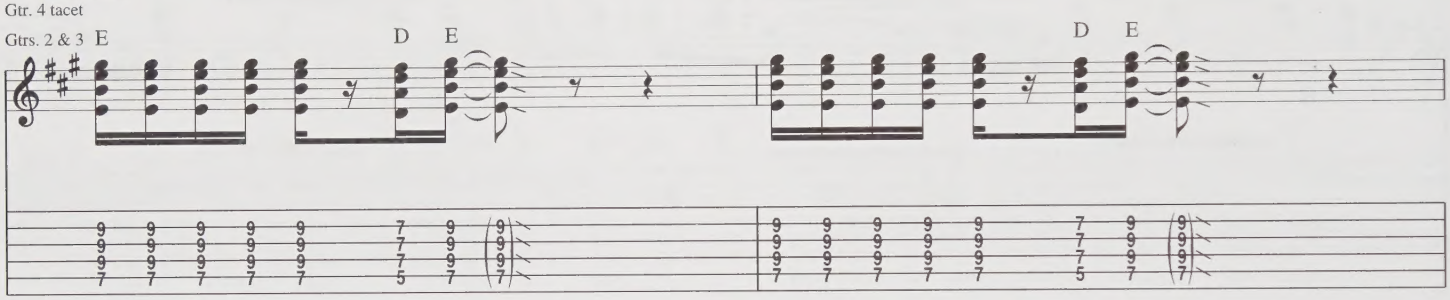




Interlude

Gtr. 4 tacet

Gtrs. 2 & 3

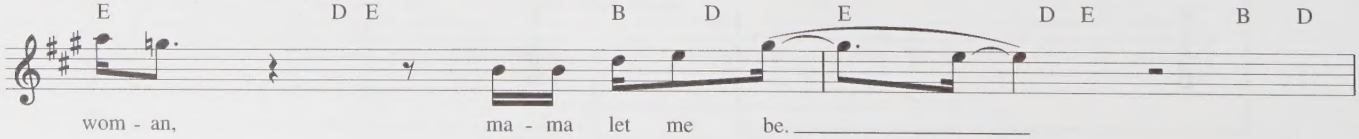


D.S. al Coda

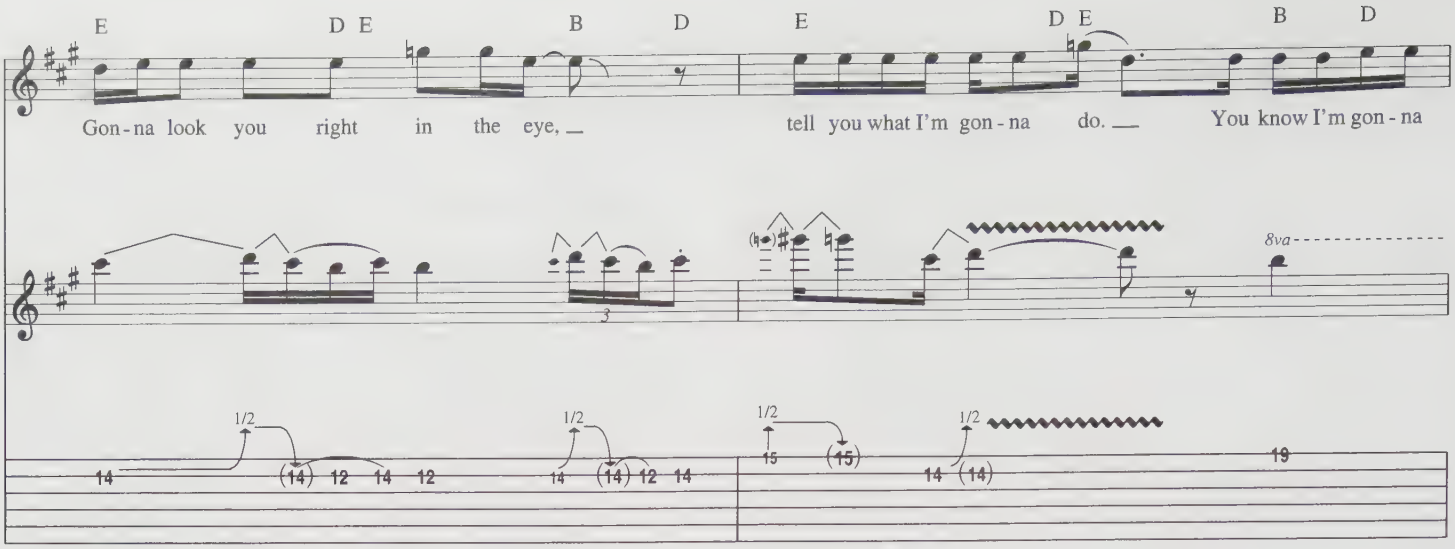
Coda

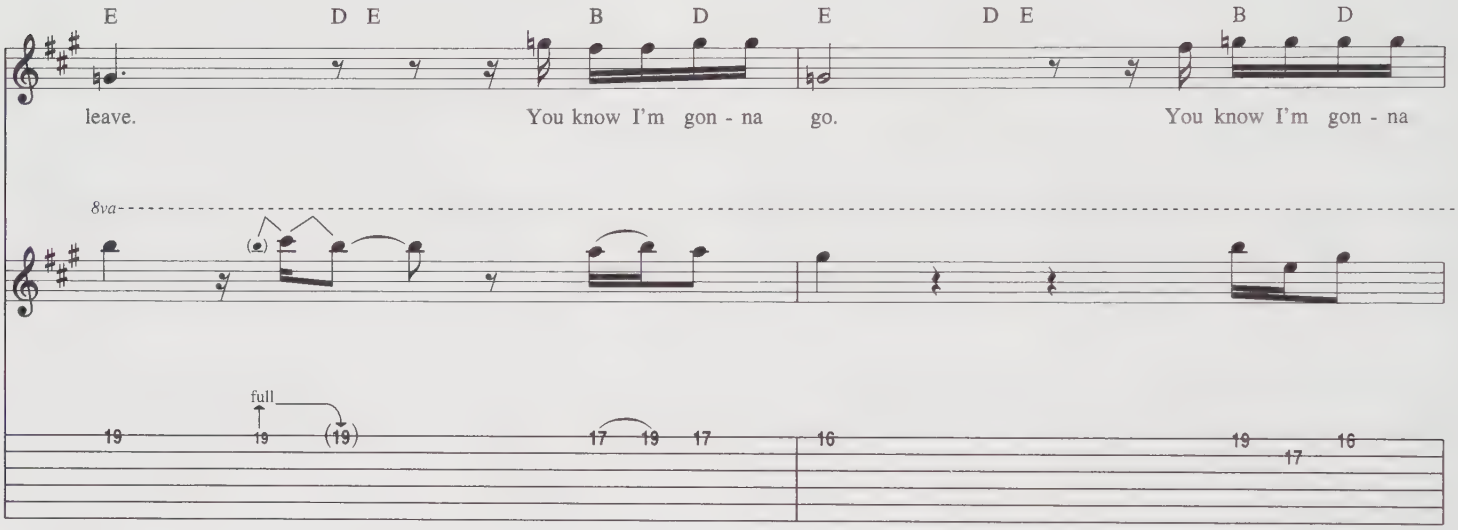
Outro

Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A, 9 times, simile



E D E B D E D E B D
Go. Got - ta get a - way, got - ta get a - way now go, go, go. I'm gon - na
Gtr. 5
E D E B D E D E B D
leave you wom - an. Gon - na leave you wom - an. Bye,
E D E B D E D E B D
bye. Bye, bye. Bye, bye. Bye,
E D E B D E D E B D
bye. You're no good. for me. I'm no good for you.


E D E B D E D E B D
Gon - na look you right in the eye, tell you what I'm gon - na do. You know I'm gon - na
8va
1/2 1/2 1/2 1/2
14 (14) 12 14 12 14 (14) 12 14 15 (15) 14 (14) 19


E D E B D E D E B D
leave. You know I'm gon - na go. You know I'm gon - na
8va
full
19 19 (19) 17 19 17 16 19 17 16

Fade Out

E D E B D E D E B D
leave. I know I'm gon - na go, wom - an. I'm gon - na. . .
(ad lib. vocal)
8va
16 17 16 14 12 12 14

Badge

Words and Music by Eric Clapton and George Harrison

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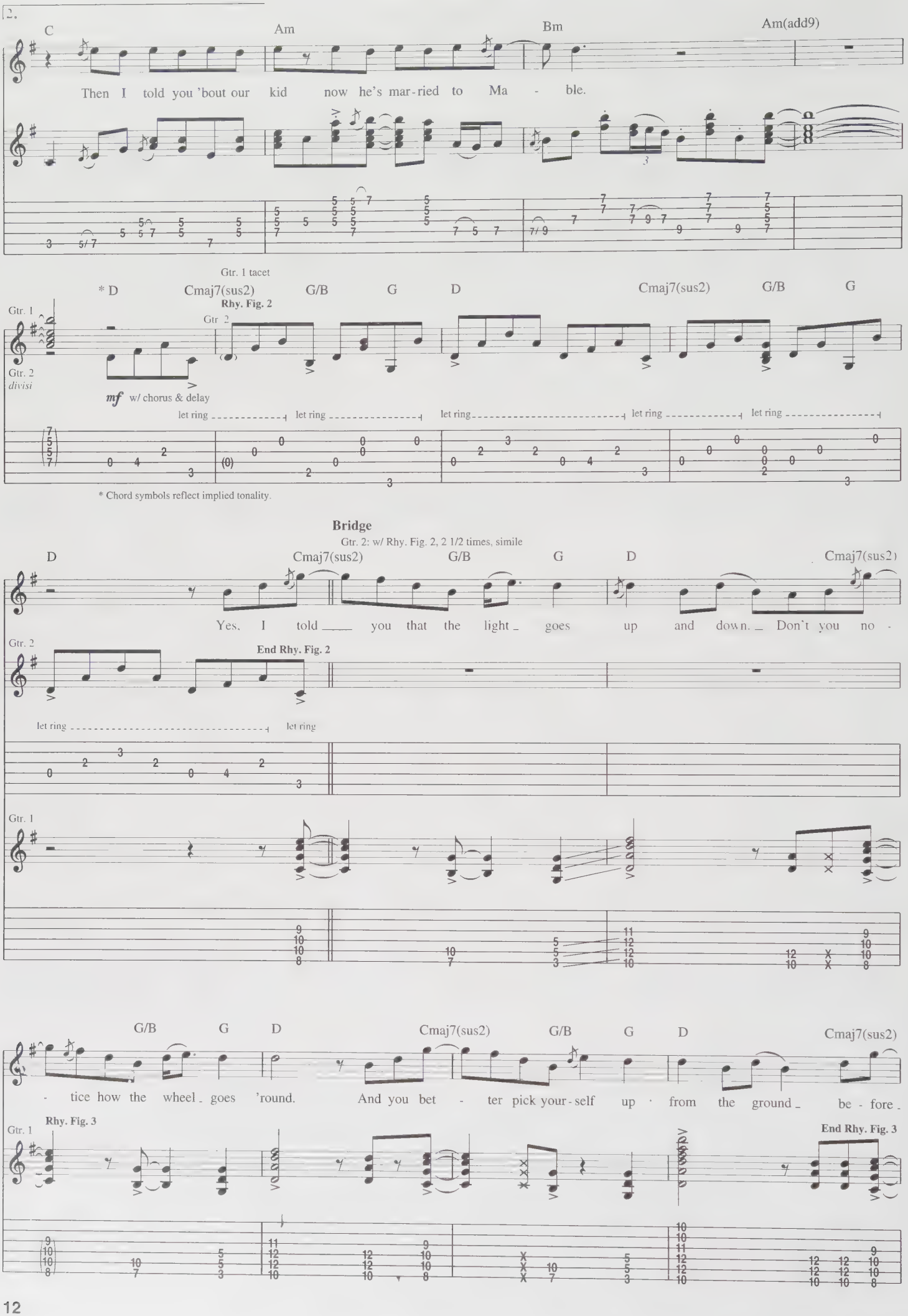
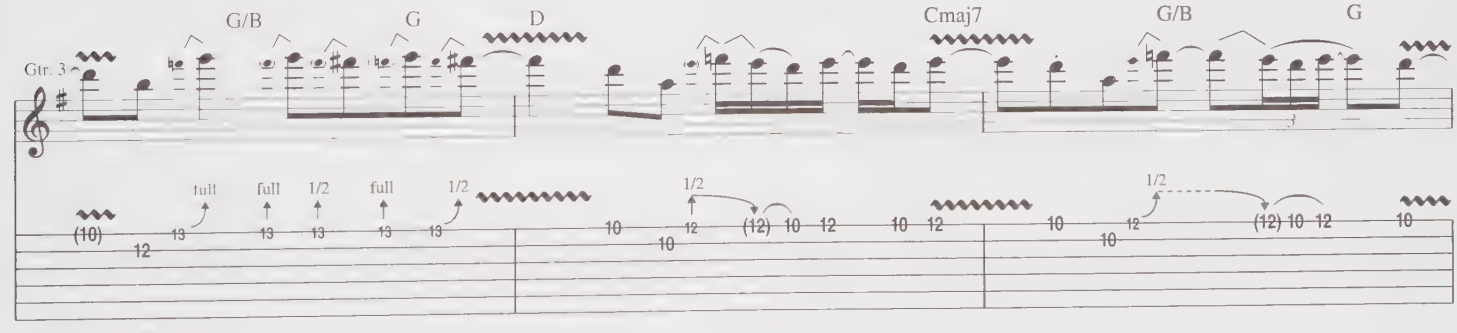

2.
C
Am
Bm
Am(add9)
Then I told you 'bout our kid now he's mar-ried to Ma - ble.
Gtr. 1 tacet
* D
Cmaj7(sus2)
G/B
G
D
Cmaj7(sus2)
G/B
G
Gtr. 1
Rhy. Fig. 2
Gtr. 2
Gtr. 2
divisi
mf w/ chorus & delay
let ring
let ring
let ring
let ring
let ring
* Chord symbols reflect implied tonality.
Bridge
Gtr. 2: w/ Rhy. Fig. 2, 2 1/2 times, simile
D
Cmaj7(sus2)
G/B
G
D
Cmaj7(sus2)
Yes, I told you that the light goes up and down. Don't you no -
Gtr. 2
End Rhy. Fig. 2
let ring
let ring
Gtr. 1
G/B
G
D
Cmaj7(sus2)
G/B
G
D
Cmaj7(sus2)
- tice how the wheel goes 'round. And you bet - ter pick your-self up · from the ground be - fore
Rhy. Fig. 3
Gtr. 1
End Rhy. Fig. 3

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 2, 3 1/4 times, simile

Gtr. 1: w/ Rhy. Fig. 3, 3 1/4 times, simile



G/B G D Cmaj7(sus2) G/B G

8va

hold bend

1/4 full full 1/2

D Cmaj7(sus2) G/B G D

Gtr. 2: w/ Rhy. Fill 3
Gtr. 1: w/ Rhy. Fill 4

Yeah, yeah, yeah.

8va loco

let ring

full 3/4 1/2 1/2 1/2

Verse

Gtr. 1: w/ Rhy. Fig. 1, last 3 meas., simile

Am D Esus2 Em

3. Talk - in' 'bout a girl that looks quite like you.

let ring

full full

Rhy. Fill 3
Gtr. 2

let ring

Rhy. Fill 4
Gtr. 1

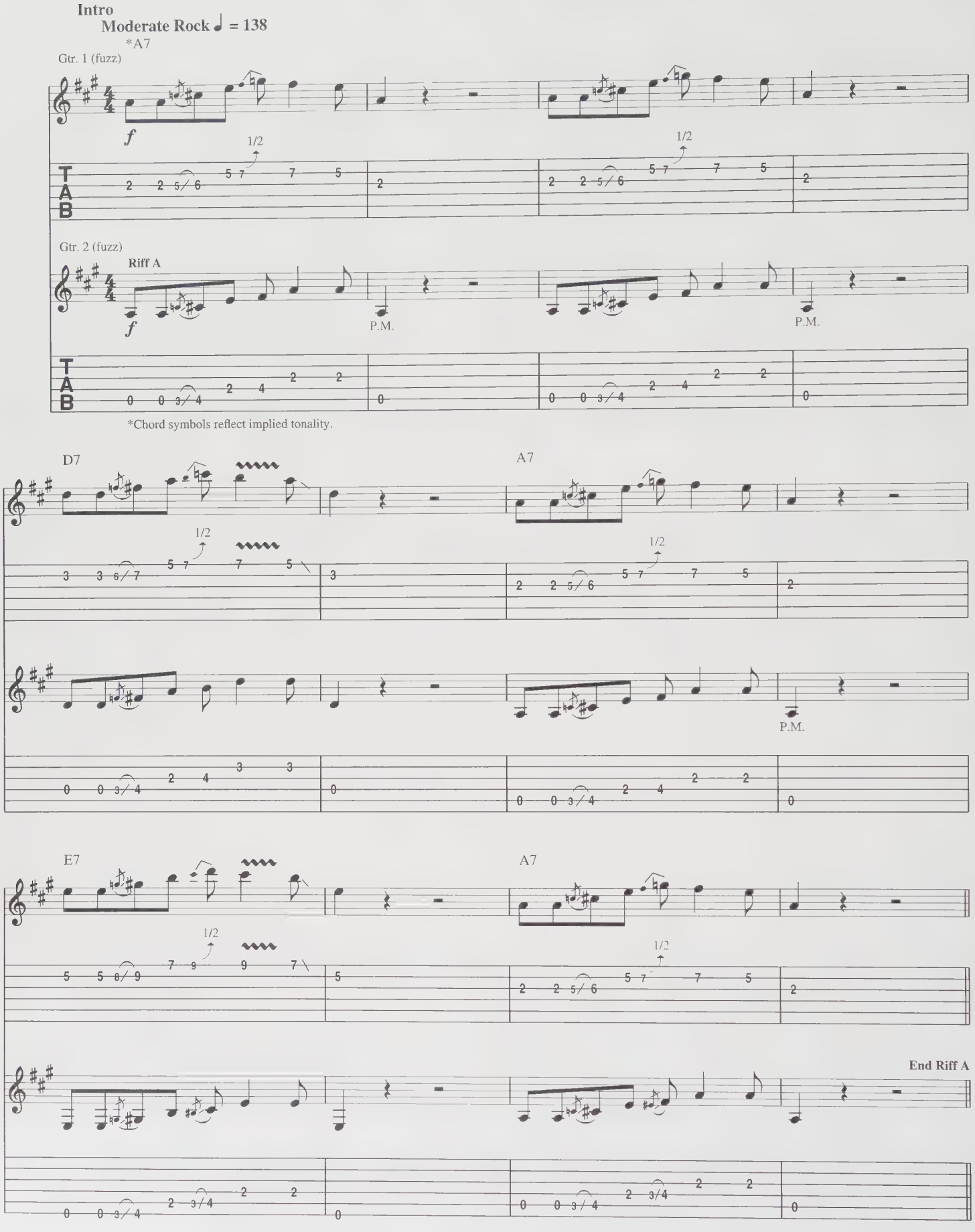
8va

P.M. P.M.

Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas., simile
Am
D
Esus2
She did - n't have the time to wait in the queue. -
full
full
Gtr. 1: w/ Rhy. Fill 2
Em
C
Am
She cried a - way her
Gtr. 3
full
full
Gtr. 1
P.M.
P.M.
P.M.
Bm7
Am(add9)
life since she fell off the cra - dle.

Birthday

Words and Music by John Lennon and Paul McCartney



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Verse

Gtr. 2: w/ Riff A

A7

1. They say it's your birth - day.

Well, it's my birth-day too, _ yeah.

Gtr. 1

1/2

1/2

D7

A7

They say it's your birth - day.

We're gon - na have a good time.

1/2

1/2

E7

A7

I'm glad it's your birth - day.

Hap - py birth - day to ___ you.

1/2

1/2

Bridge

(drums)

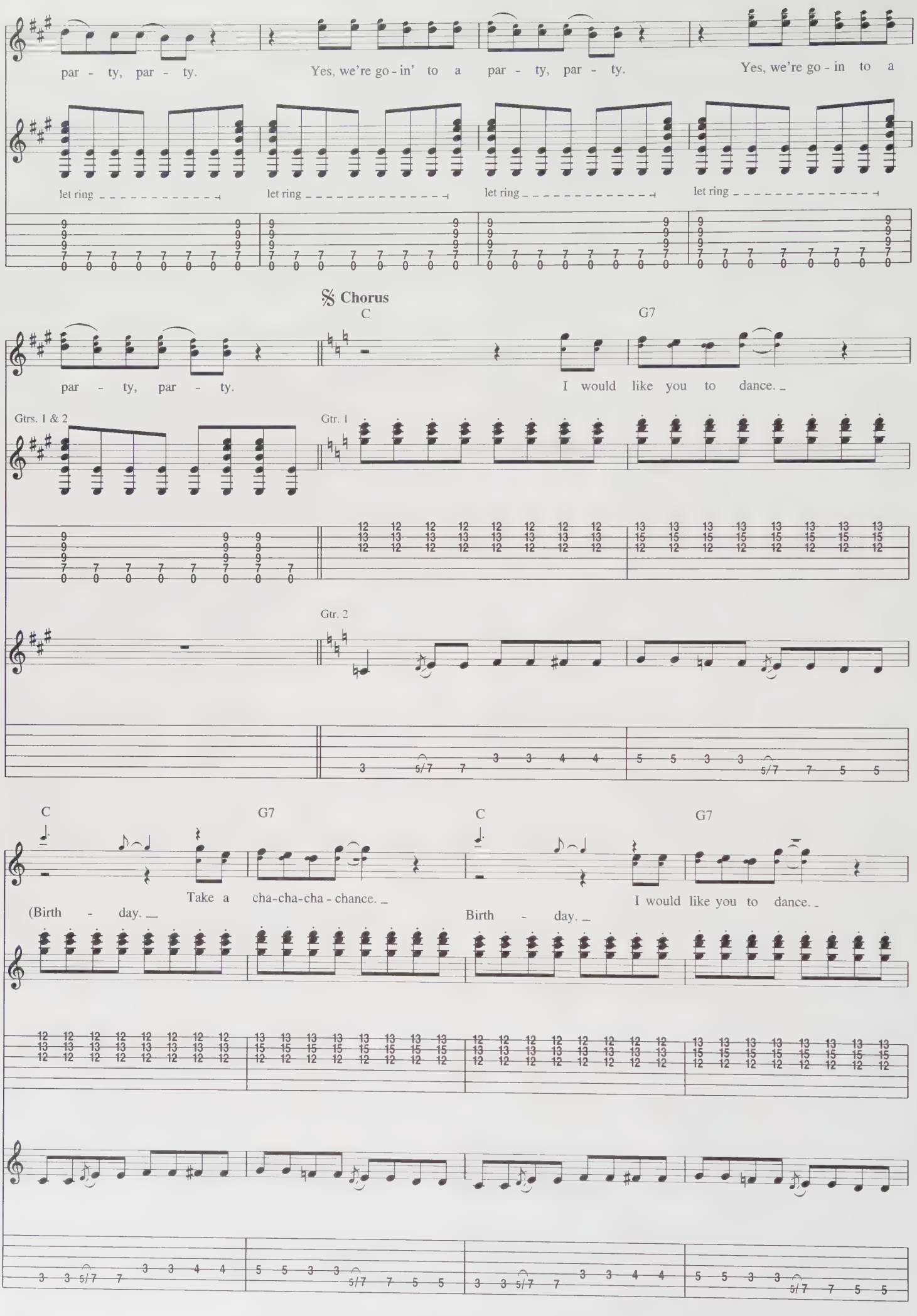
Yes, we're go - in` to a

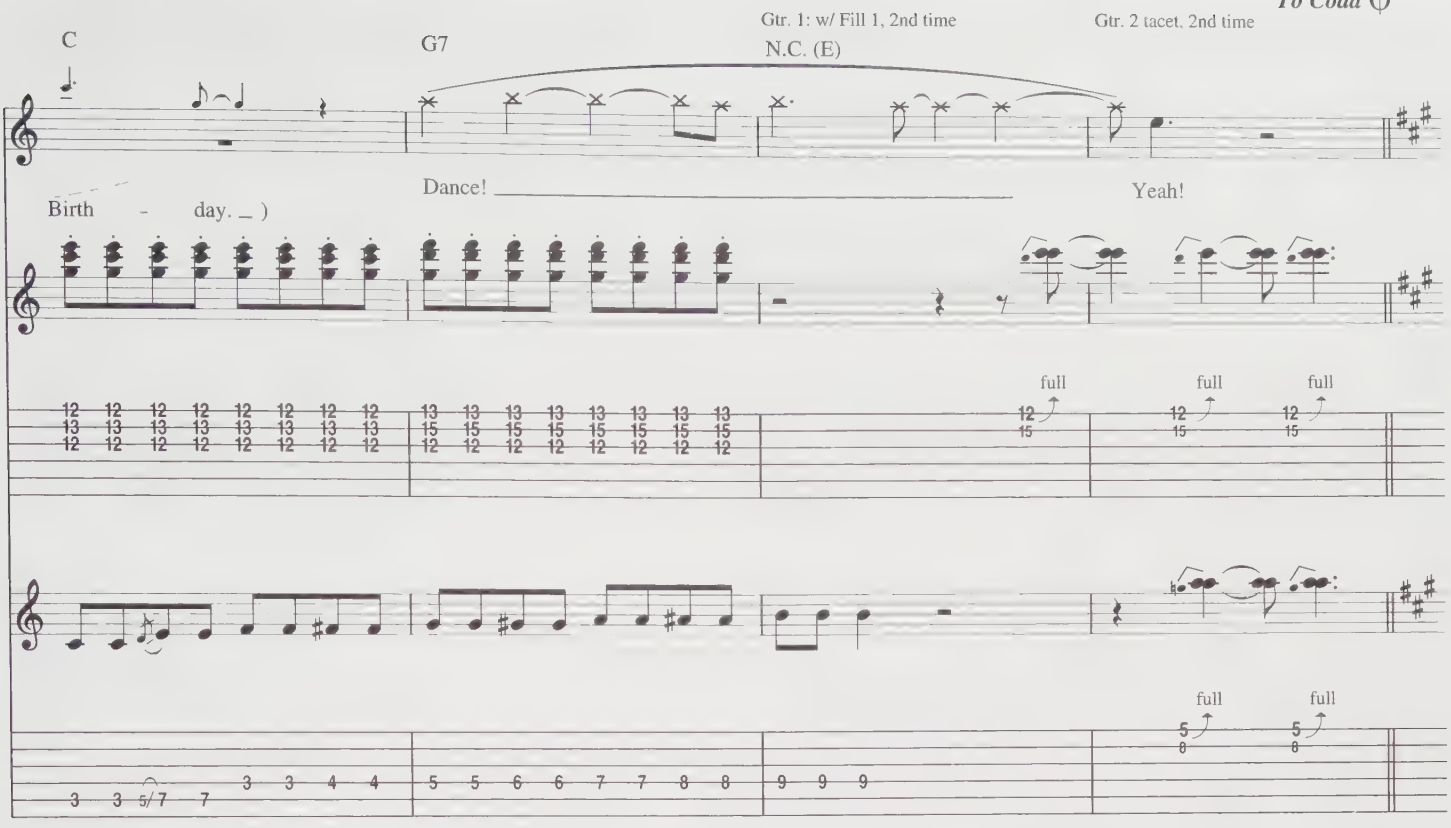
Gtrs. 1 & 2

let ring

let ring

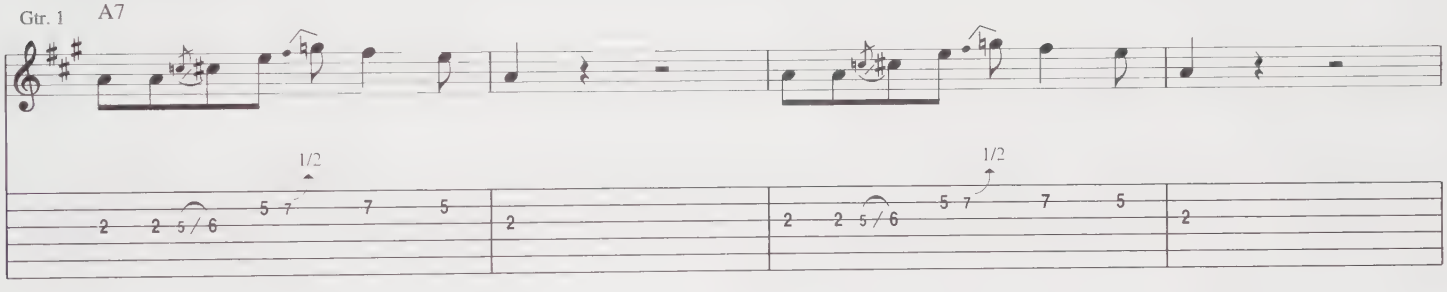
let ring

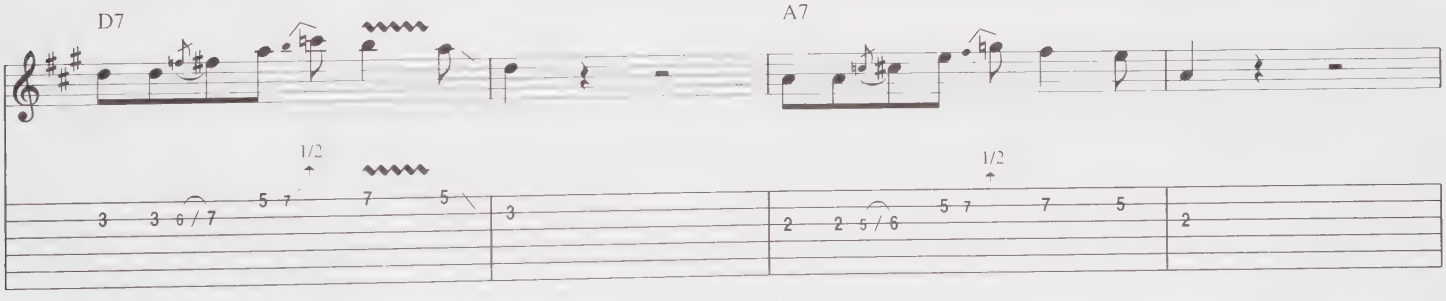

par - ty, par - ty.
Yes, we're go - in' to a par - ty, par - ty.
Yes, we're go - in to a
let ring
let ring
let ring
let ring
𝄋 Chorus
C
G7
par - ty, par - ty.
I would like you to dance.
Gtrs. 1 & 2
Gtr. 1
Gtr. 2
C
G7
C
G7
Take a cha-cha-cha - chance.
I would like you to dance.
(Birth - day.
Birth - day.

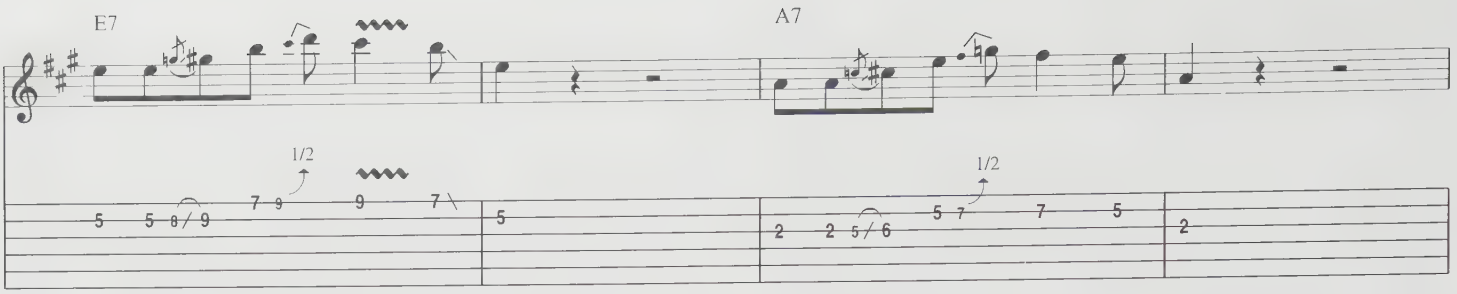


Interlude

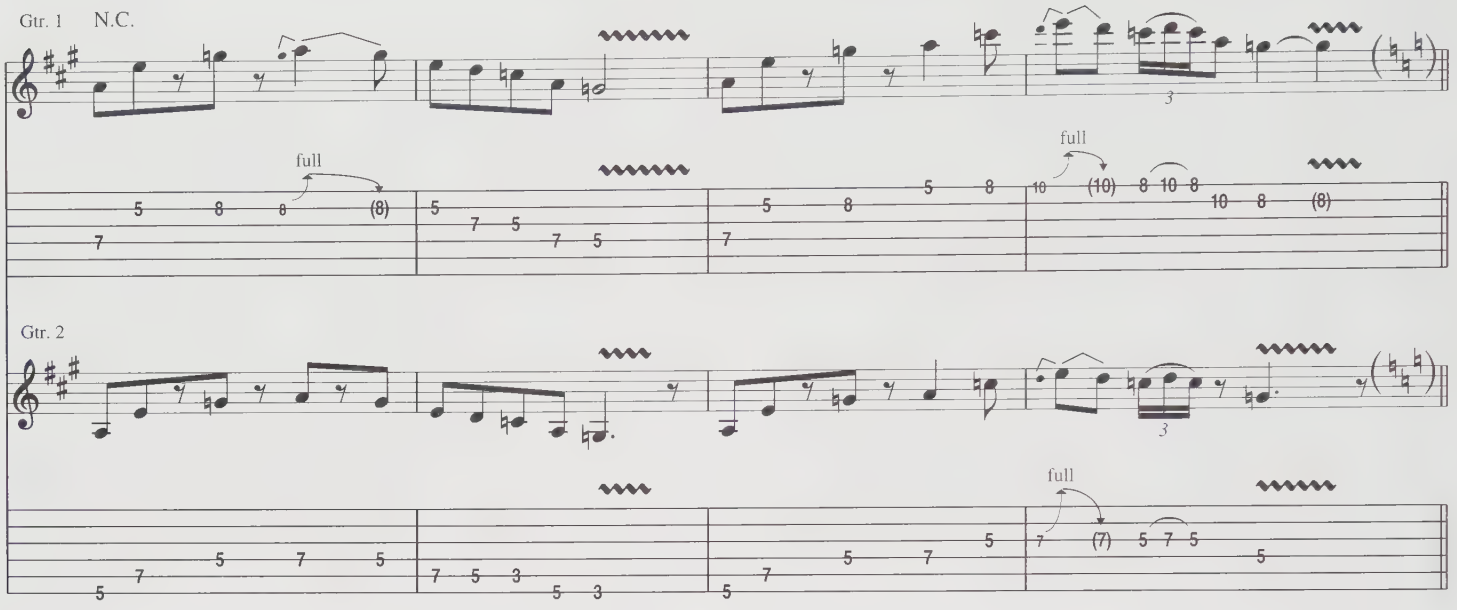
w/ Lead Voc. ad lib
Gtr. 2: w/ Riff A



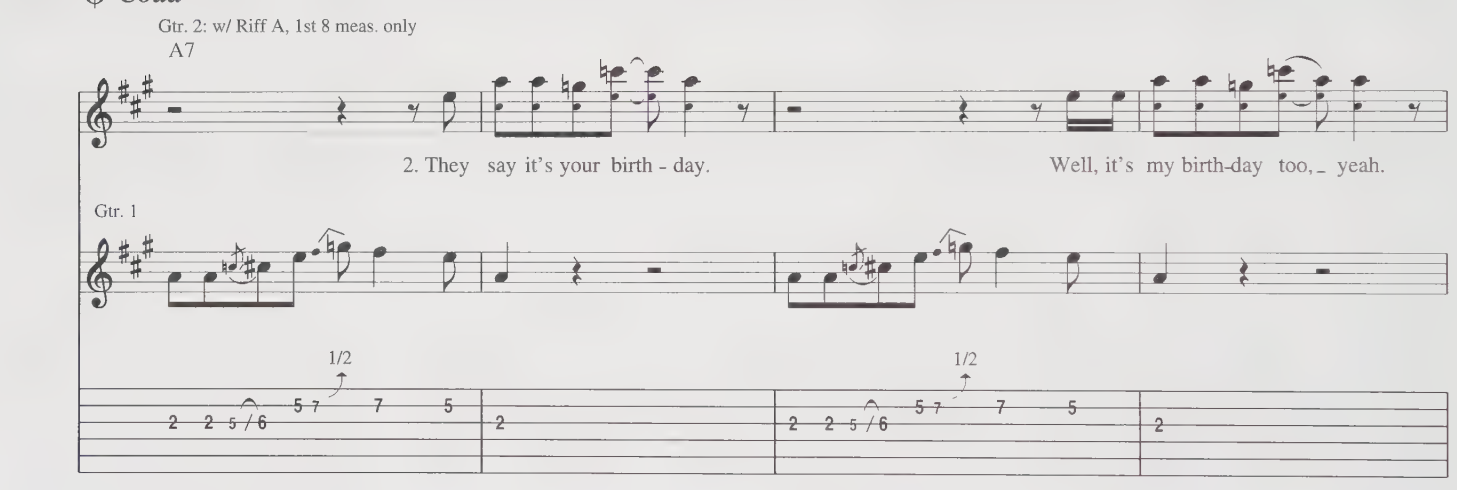


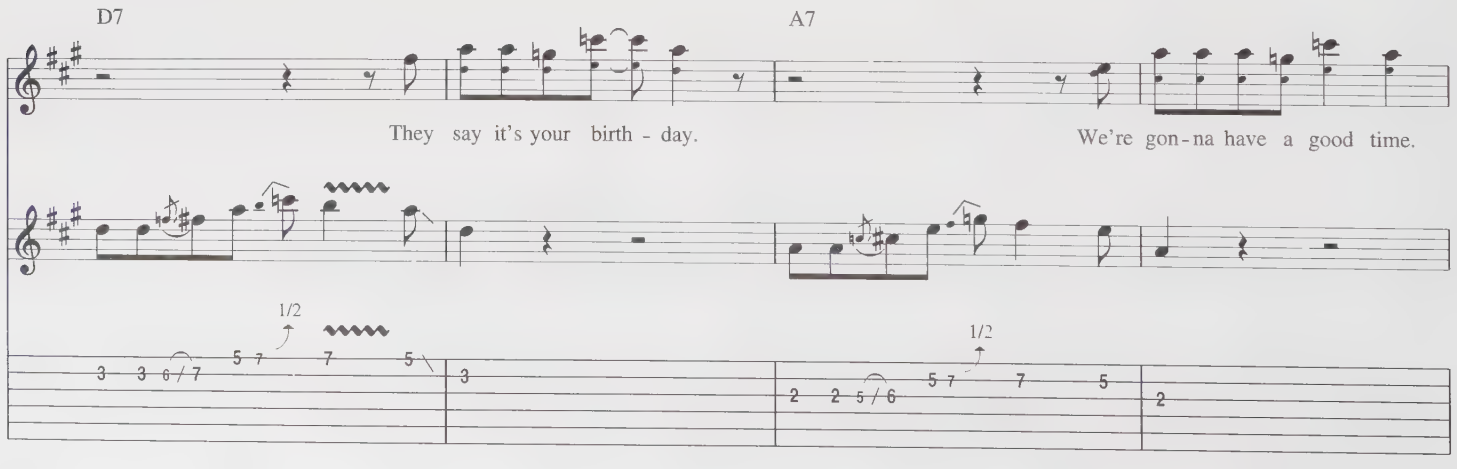


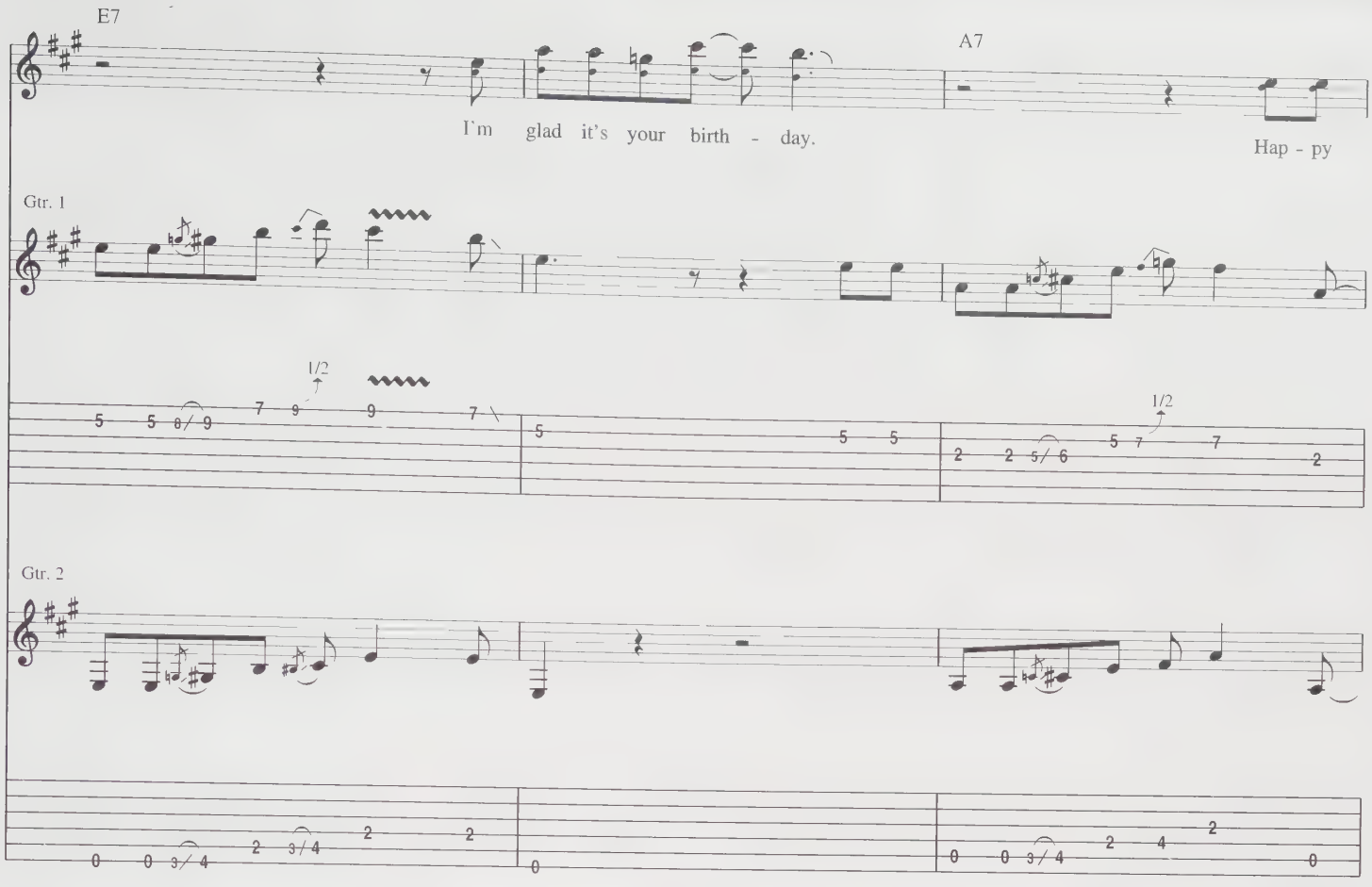
D.S. al Coda

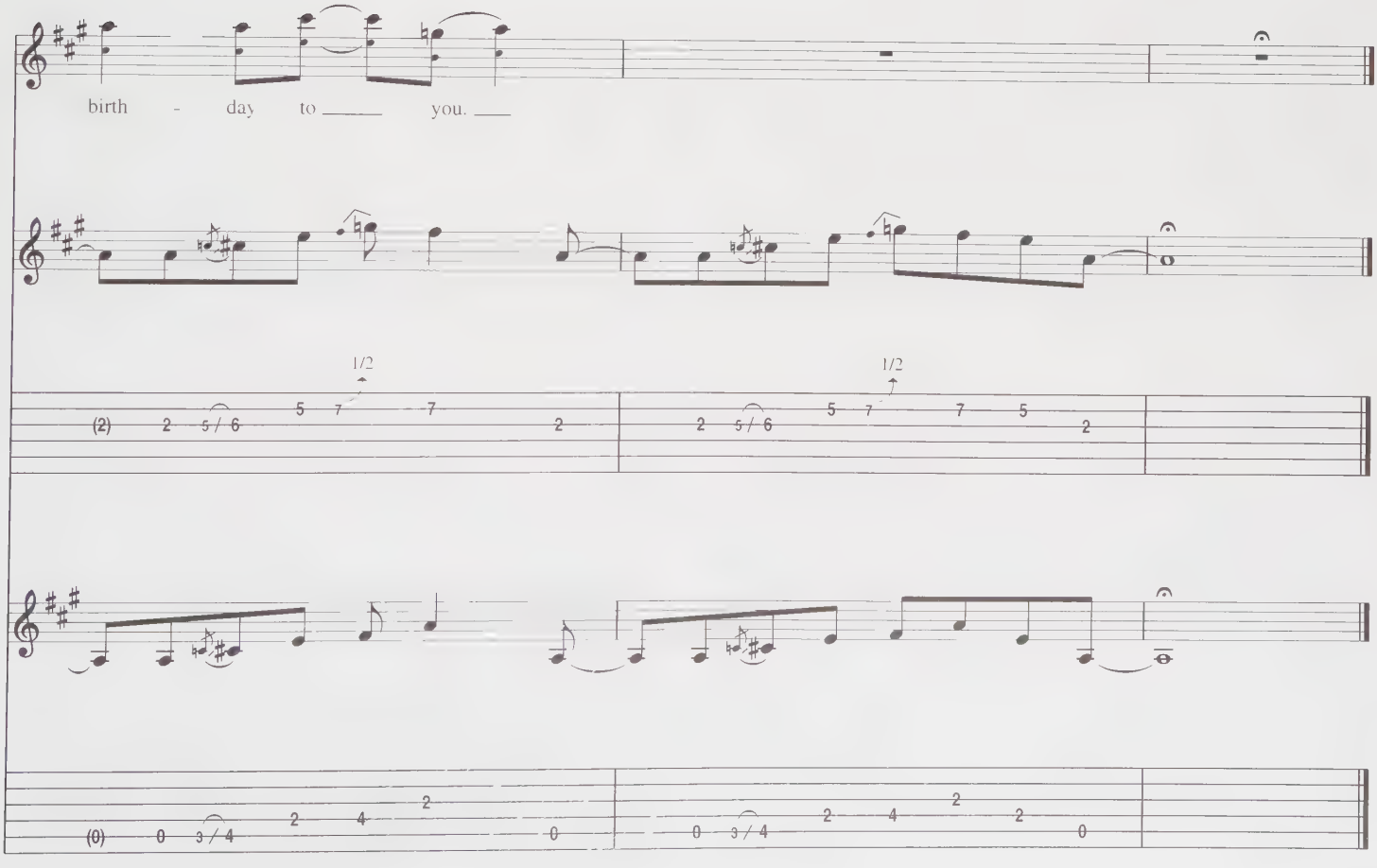


Coda



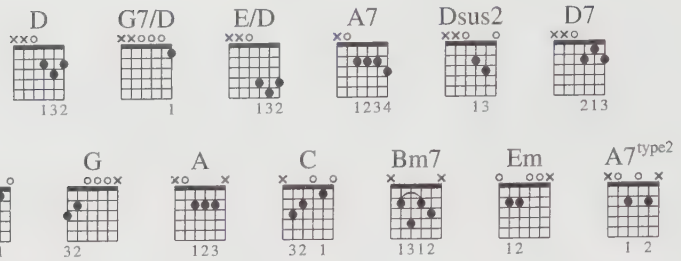



E7
A7
I'm glad it's your birth - day.
Hap - py
Gtr. 1
1/2
1/2
Gtr. 2


birth - day to ____ you. ___
1/2
1/2

Brain Damage

Words and Music by Roger Waters



Intro

Slow ♩ = 64

** D

Gtr. 2 (slight dist.)

8va

mf

w/ heavy reverb

w/ slide

14 15 14

T A B

* Gtr. 1 (slight dist.)

mf

let ring throughout

w/ flanger

w/ pick & fingers

T A B

* Two gtrs. arr. for one.

** Chord symbols reflect implied harmony.

Verse

D G7/D

1. The lu - na-tic is on the grass.

8va

Riff A

14 15 14 19 20 19

Rhy. Fig. 1

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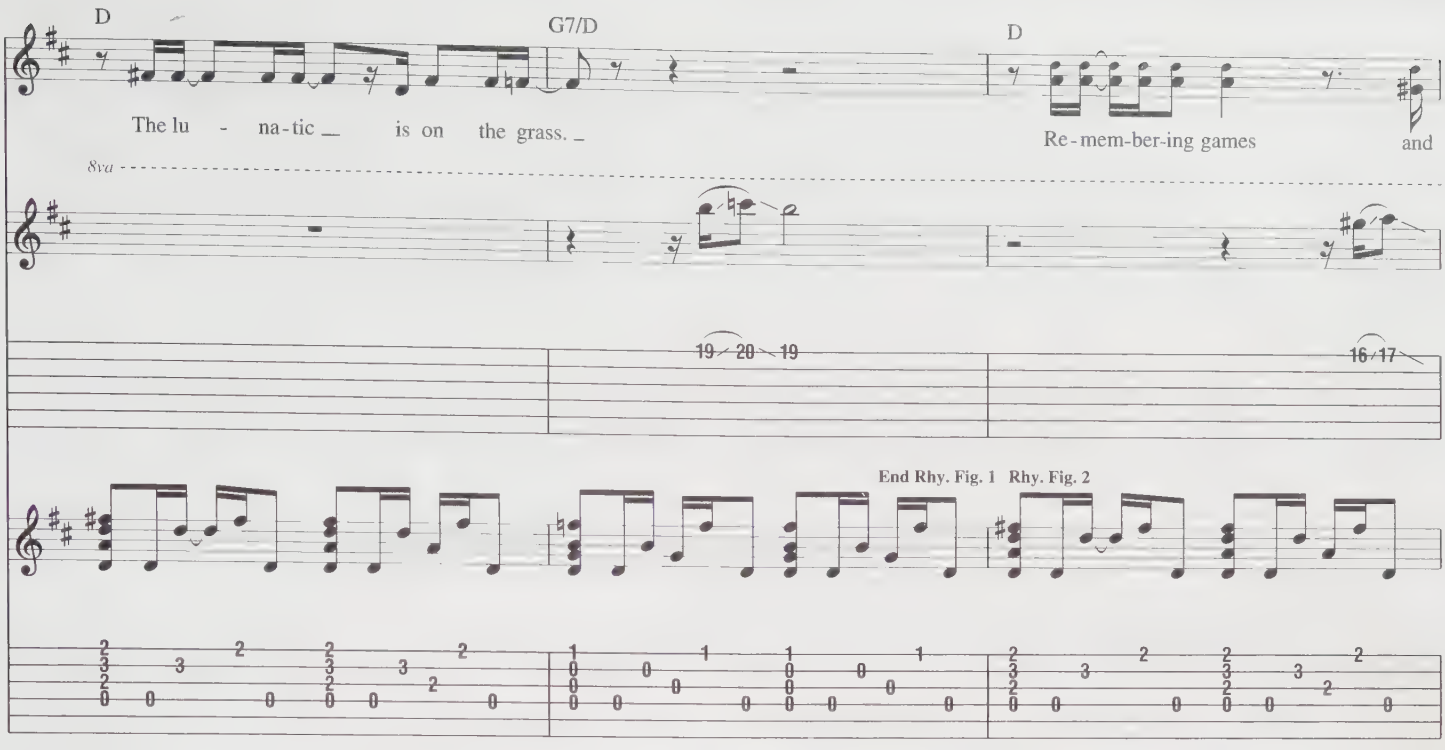
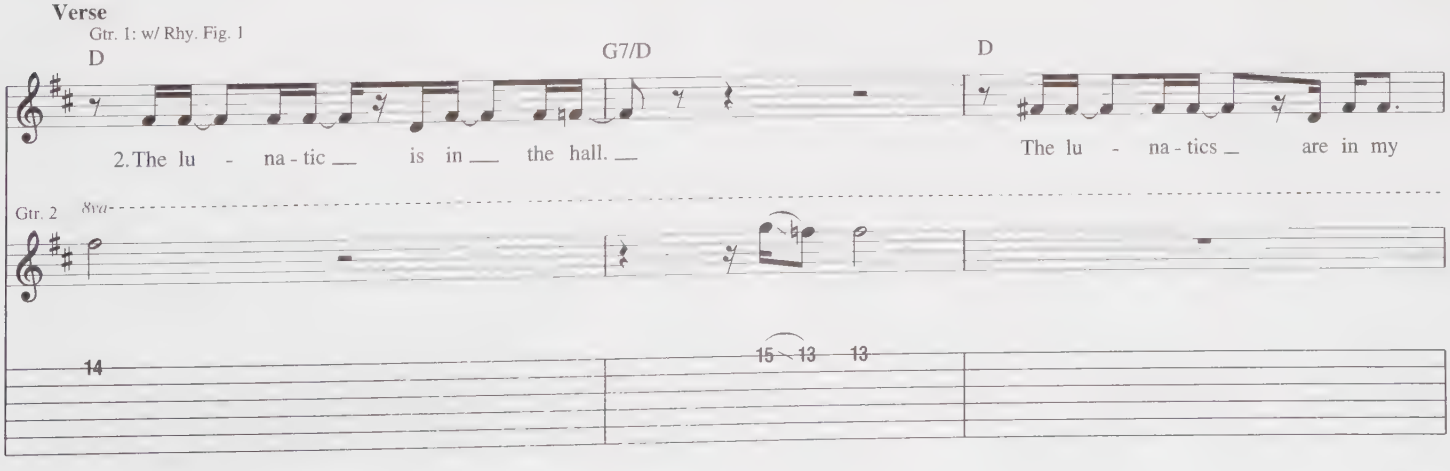
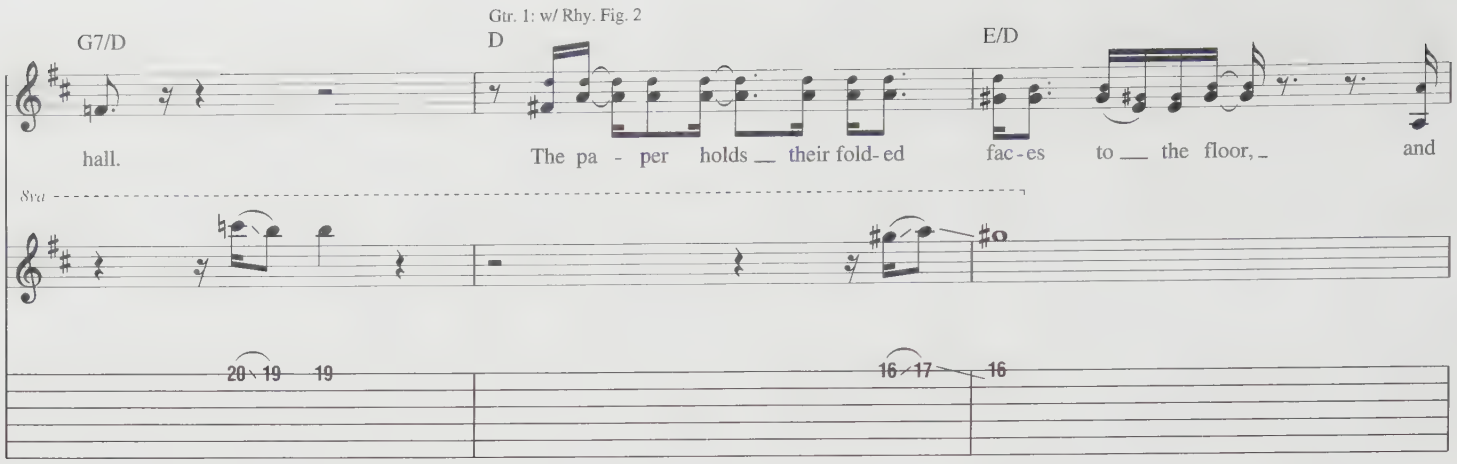
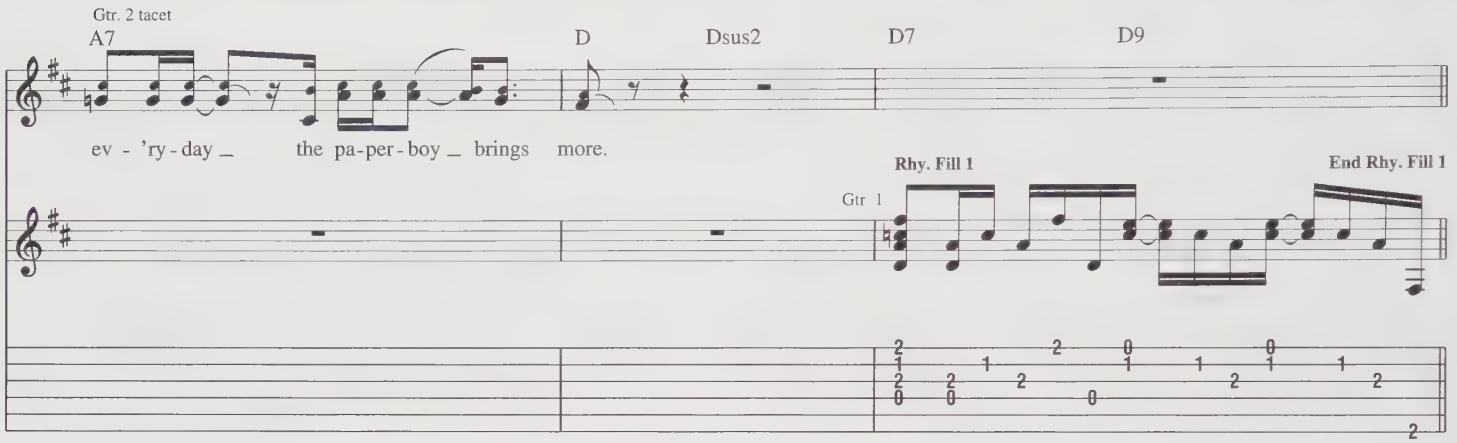

D
G7/D
D
The lu - na-tic _ is on the grass. _
Re-mem-ber-ing games and
8va
19 20 19
16 17
End Rhy. Fig. 1 Rhy. Fig. 2

E/D
A7
D
Dsus2
dai - sy chains _ and laughs. _
Got to keep _ the loon-ies on _ the path. _
8va
16
15
14 15
End Rhy. Fig. 2


Verse
Gtr. 1: w/ Rhy. Fig. 1
D
G7/D
D
2. The lu - na-tic _ is in _ the hall. _
The lu - na-tics _ are in my
Gtr. 2
8va
14
15 13 13

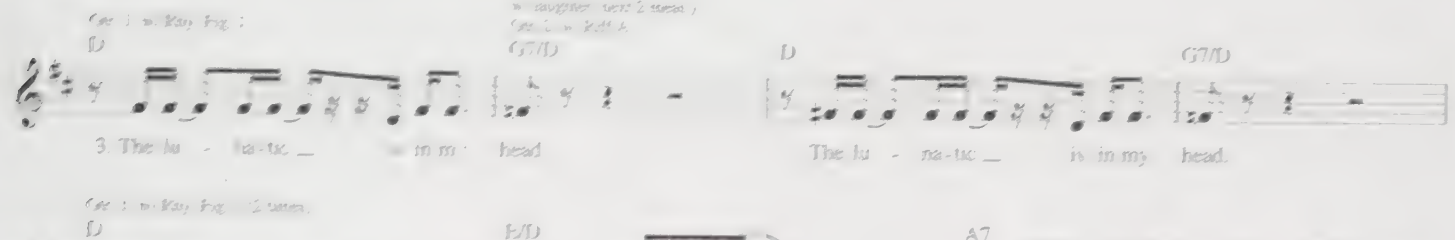

Gtr. 1: w/ Rhy. Fig. 2
G7/D
D
E/D
hall.
The pa - per holds their fold-ed fac-es to the floor, and
8va
20 19 19
16 17 16

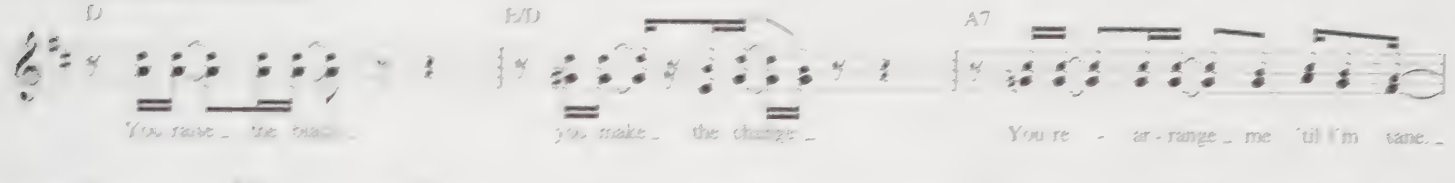

Gtr. 2 tacet
A7
D
Dsus2
D7
D9
ev - 'ry-day the pa-per-boy brings more.
Rhy. Fill 1
End Rhy. Fill 1
Gtr 1

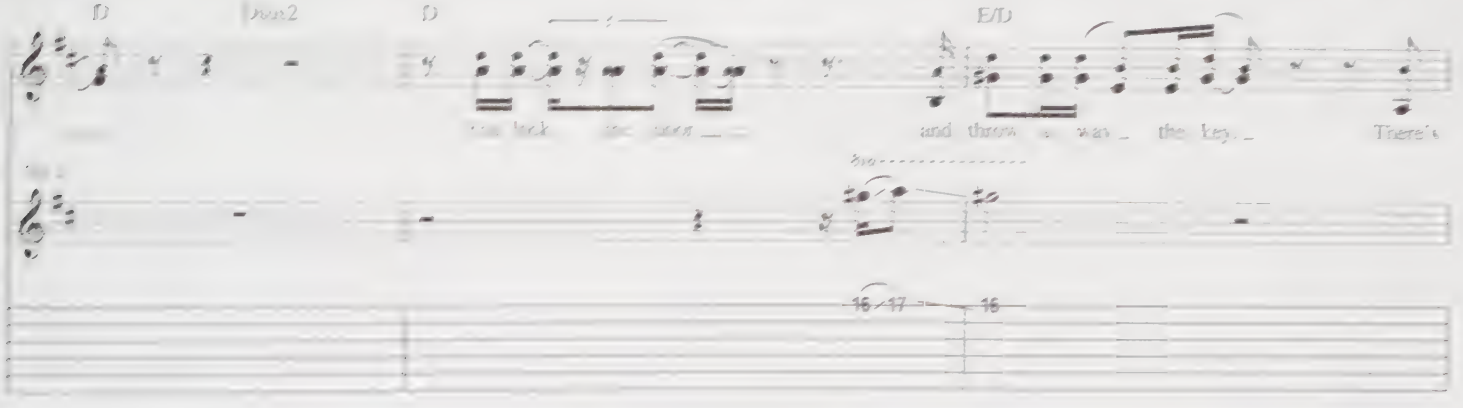
Chorus
G
A
Voc. Fig. 1
And if the dam breaks o - pen man - y years too soon, and
(Oo,
Riff B

C
G
if there is no room up - on the hill.
ah.
End Riff B

Verse







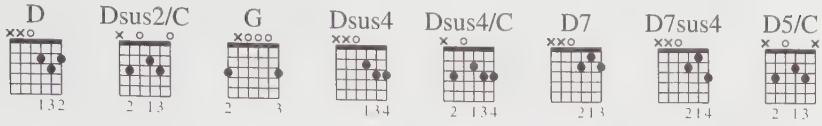
Chorus

Outro-Verse

Segue into "Eclipse"

Can't You See

Words and Music by Toy Caldwell



Intro

Moderately Slow ♩ = 84

band tacet

* D Dsus4 D Dsus2/C Dsus4/C Dsus2/C

Gtr. 1 (acous.)

mp

w/ fingers

let ring throughout

* Chord symbols reflect overall harmony.

G D Dsus4 D Dsus4 D

** Strum w/ R.H. finger.

Dsus2/C G D Dsus4 D D

band enters

Gtr. 2 (acous.)

mp

Gtr. 1

Dsus2/C G D Dsus4

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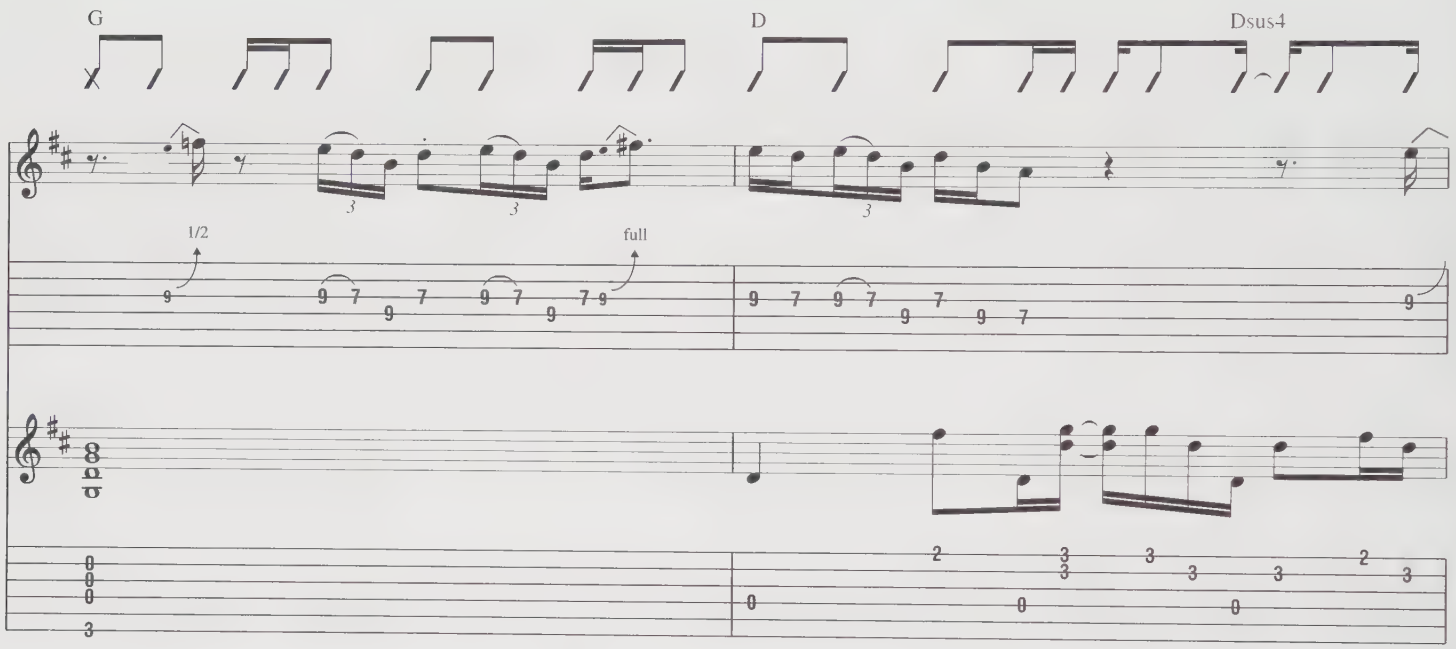
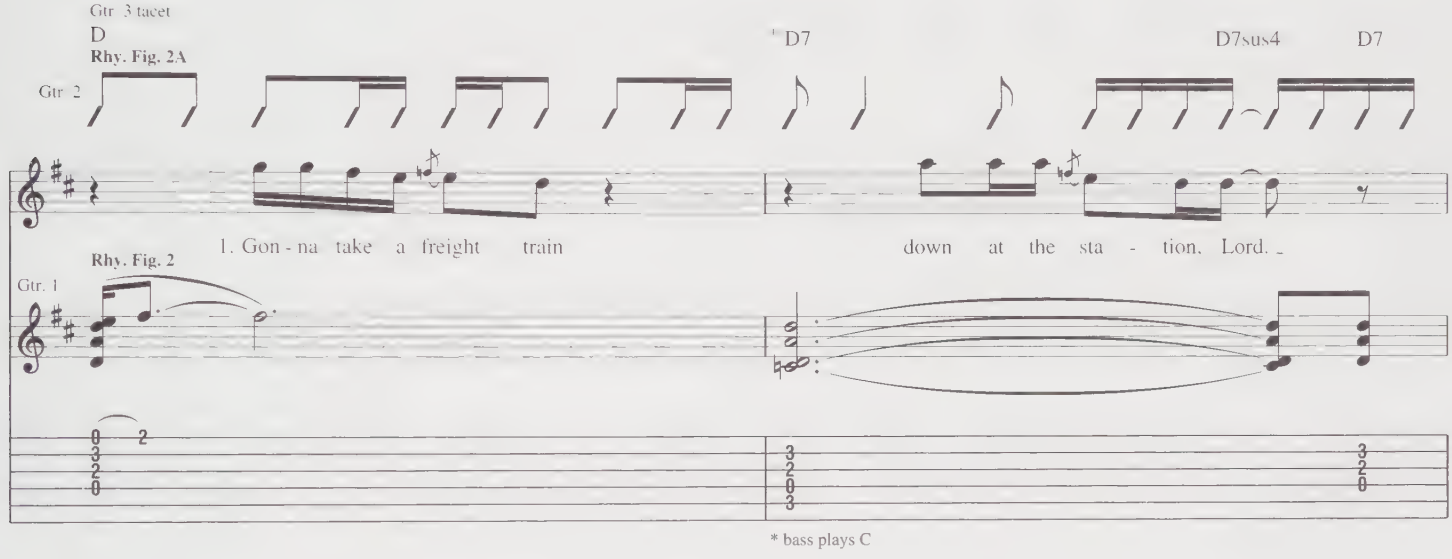
D
Rhy. Fig. 1
Dsus2/C
Dsus4/C Dsus2/C
Gtr. 2
Gtr. 3 (elec.)
mf
w/ slight dist
full
Gtr. 1
* played w/ thumb

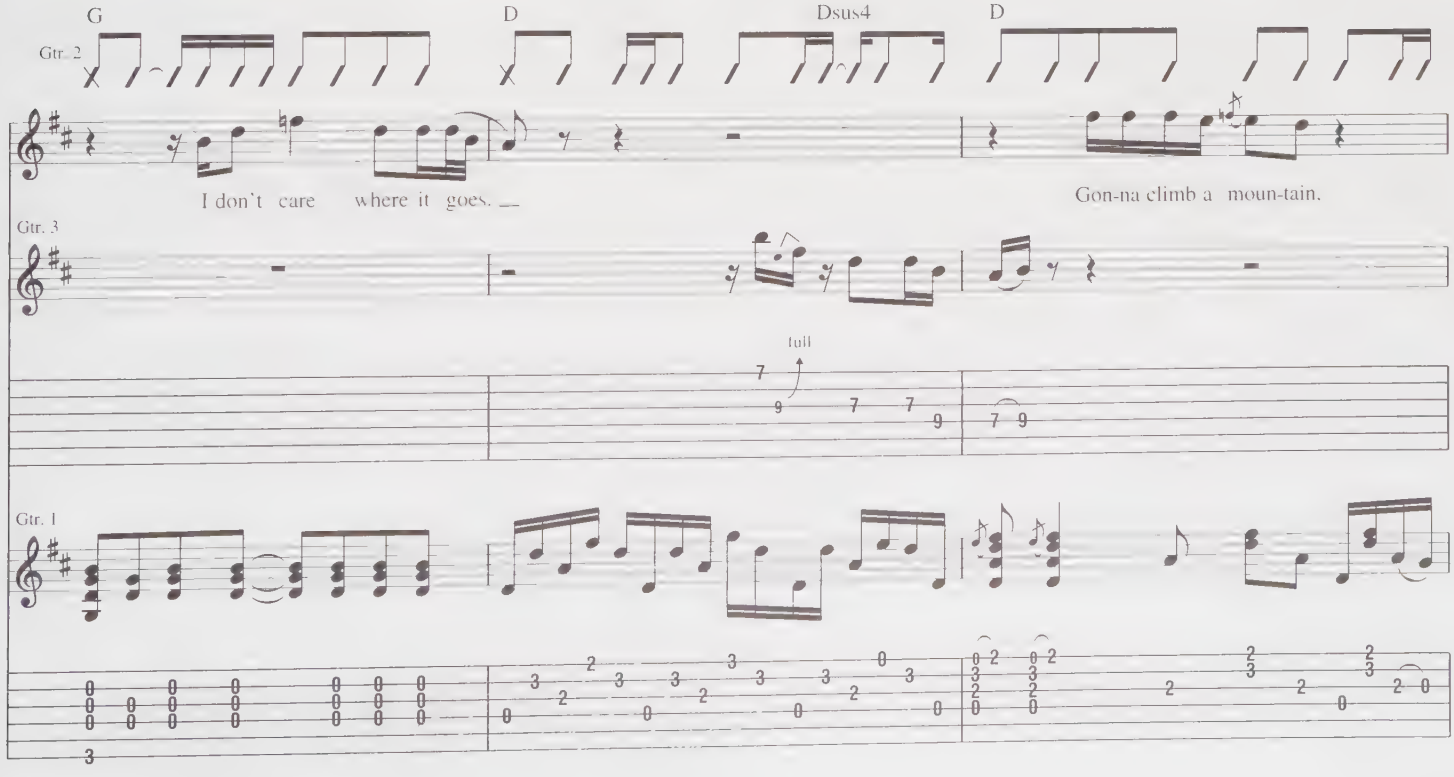

G
D
Dsus4
1/2
full

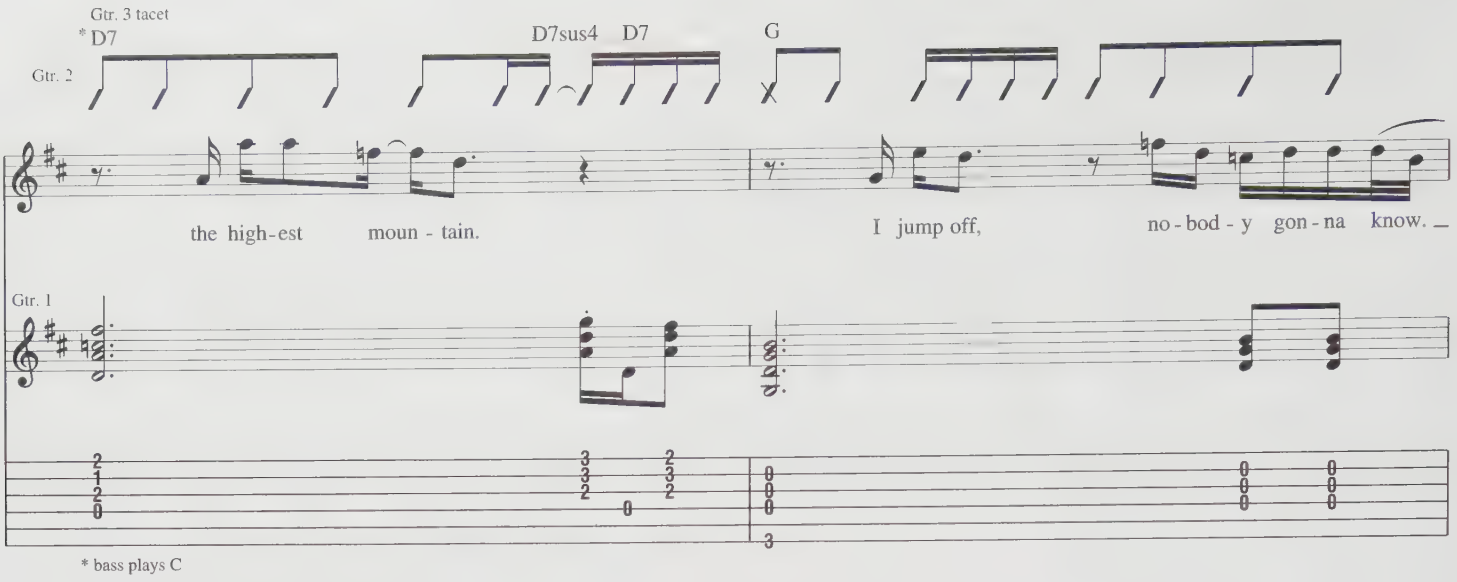
D
Dsus2/C
Dsus4/C Dsus2/C
full
(9)
full

G
D
Dsus4 D
Dsus4
End Rhy. Fig. 1
full

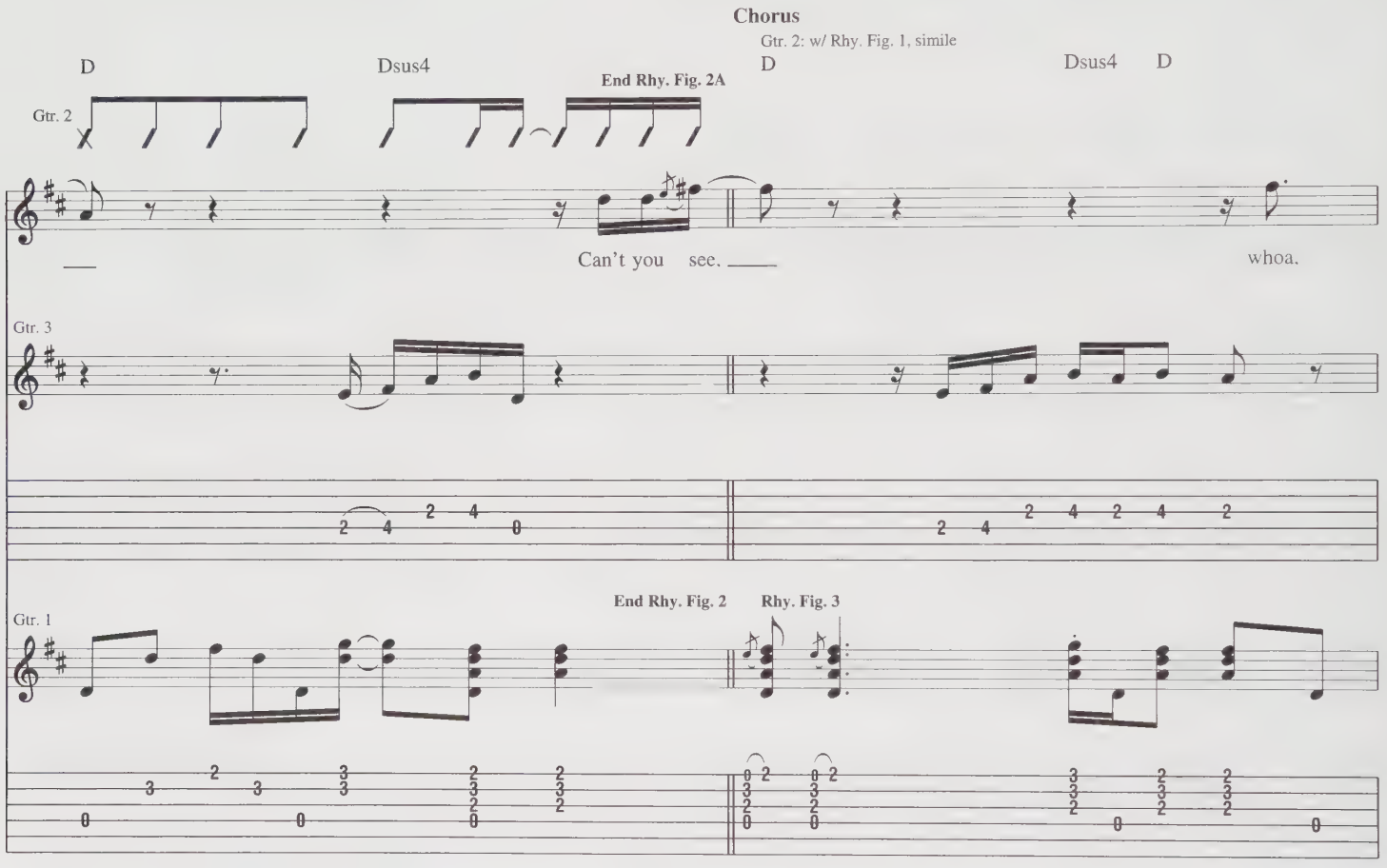
Verse

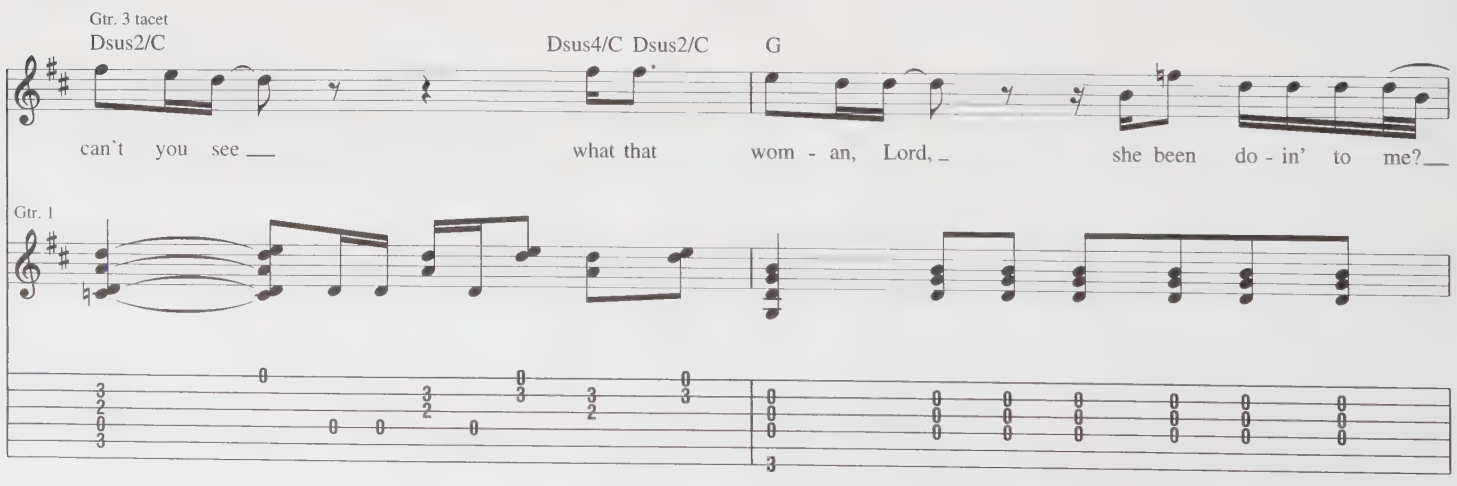

Gtr. 3 tacet
D
Rhy. Fig. 2A
Gtr. 2
D7
D7sus4
D7
1. Gon - na take a freight train
down at the sta - tion, Lord.
Rhy. Fig. 2
Gtr. 1
* bass plays C

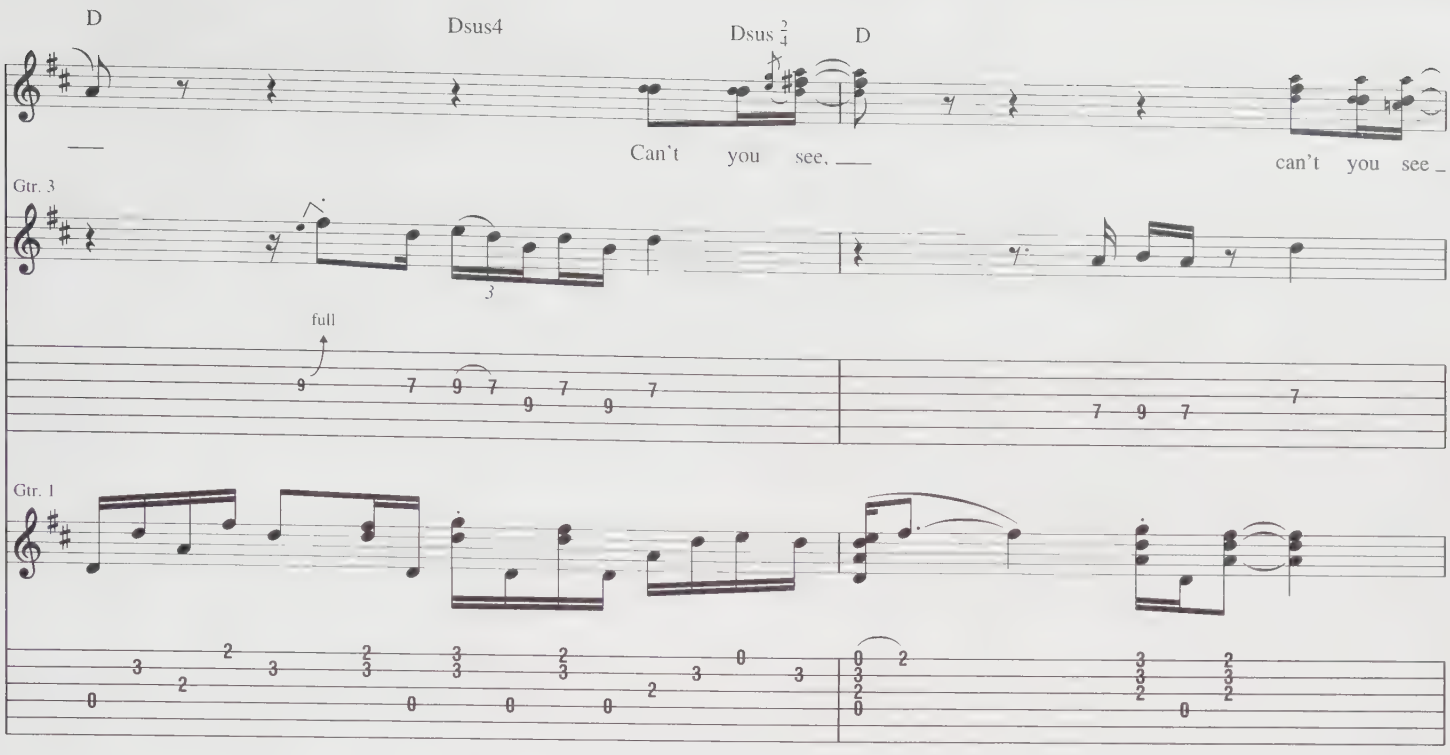

G
D
Dsus4
D
Gtr. 2
I don't care where it goes.
Gon-na climb a moun-tain.
Gtr. 3
full
Gtr. 1

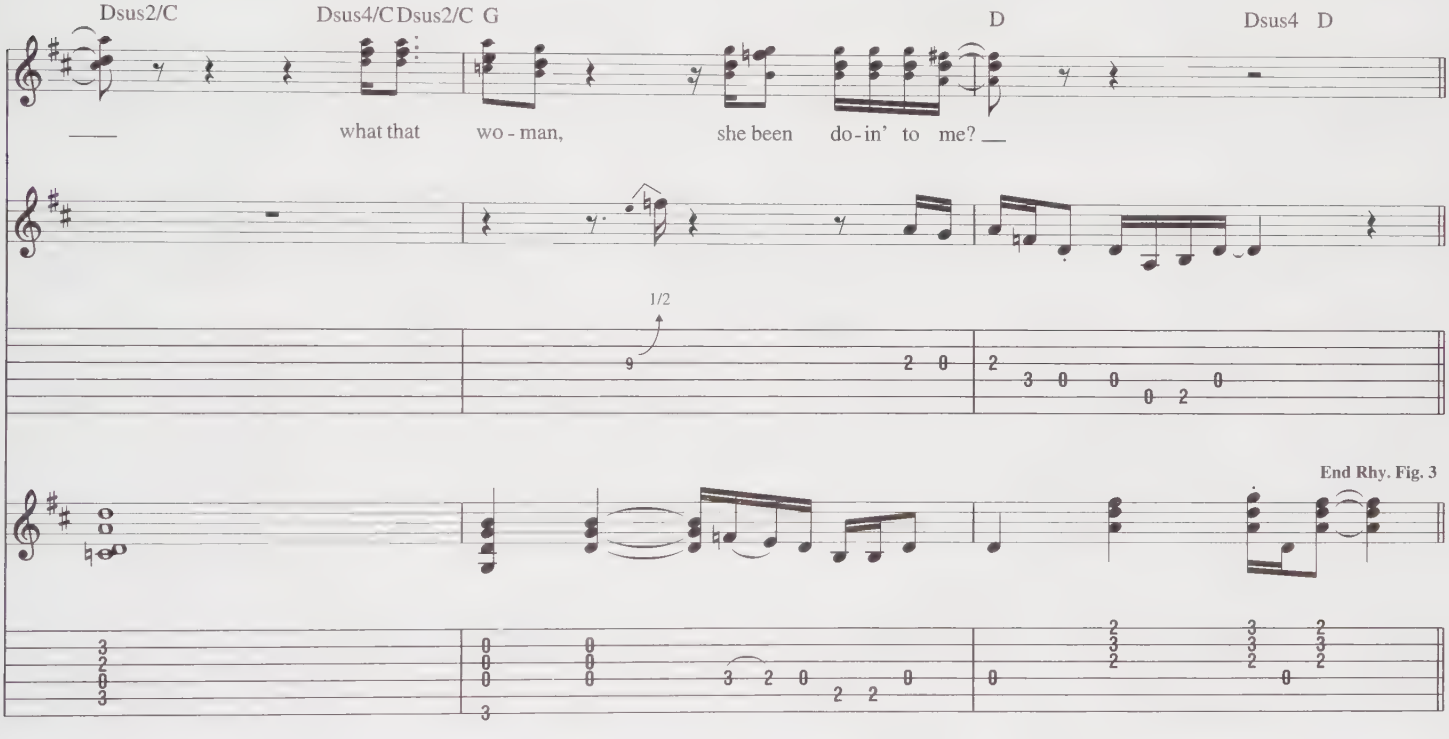

Gtr. 3 tacet
*D7
D7sus4 D7
G
Gtr. 2
the high-est moun - tain.
I jump off,
no - bod - y gon - na know.
Gtr. 1
* bass plays C

Chorus

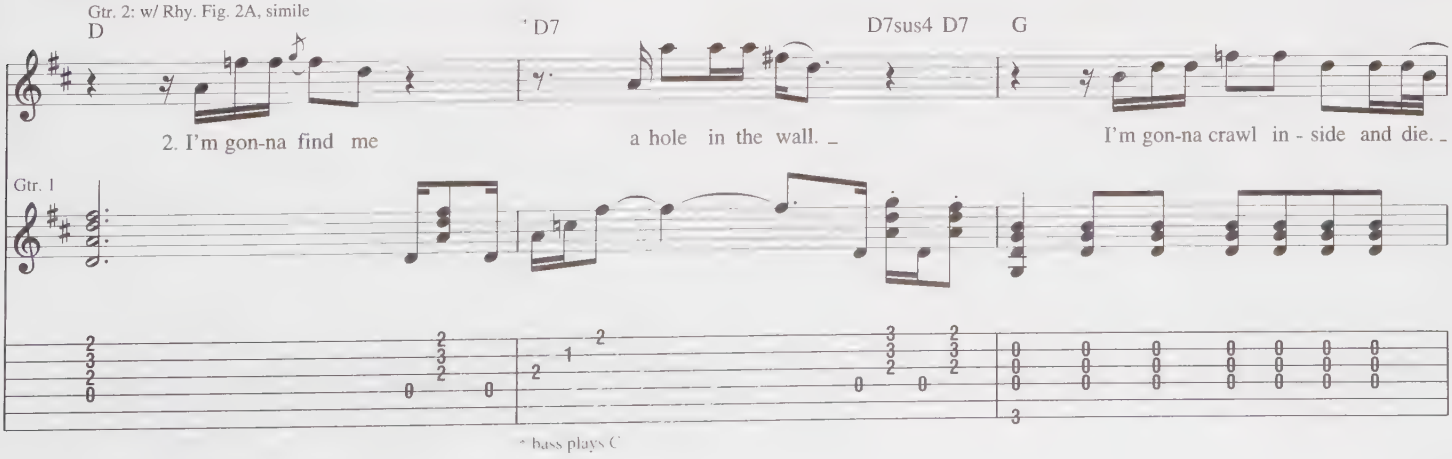

Gtr. 2: w/ Rhy. Fig. 1, simile
D
Dsus4
End Rhy. Fig. 2A
D
Dsus4 D
Gtr. 2
Can't you see.
whoa.
Gtr. 3
Gtr. 1
End Rhy. Fig. 2
Rhy. Fig. 3

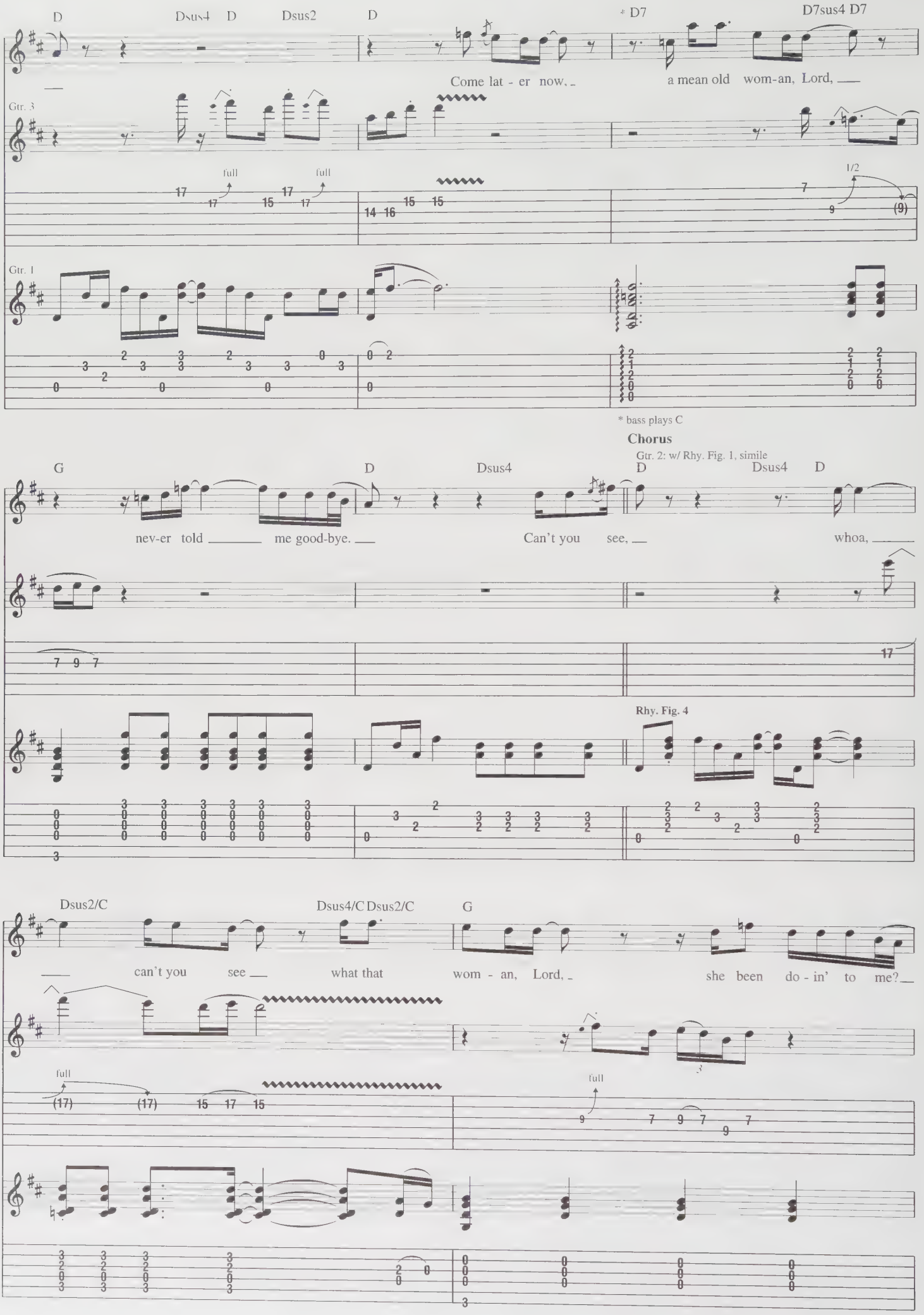

Gtr. 3 tacet
Dsus2/C
Dsus4/C Dsus2/C
G
can't you see
what that
wom - an, Lord,
she been do - in' to me?
Gtr. 1

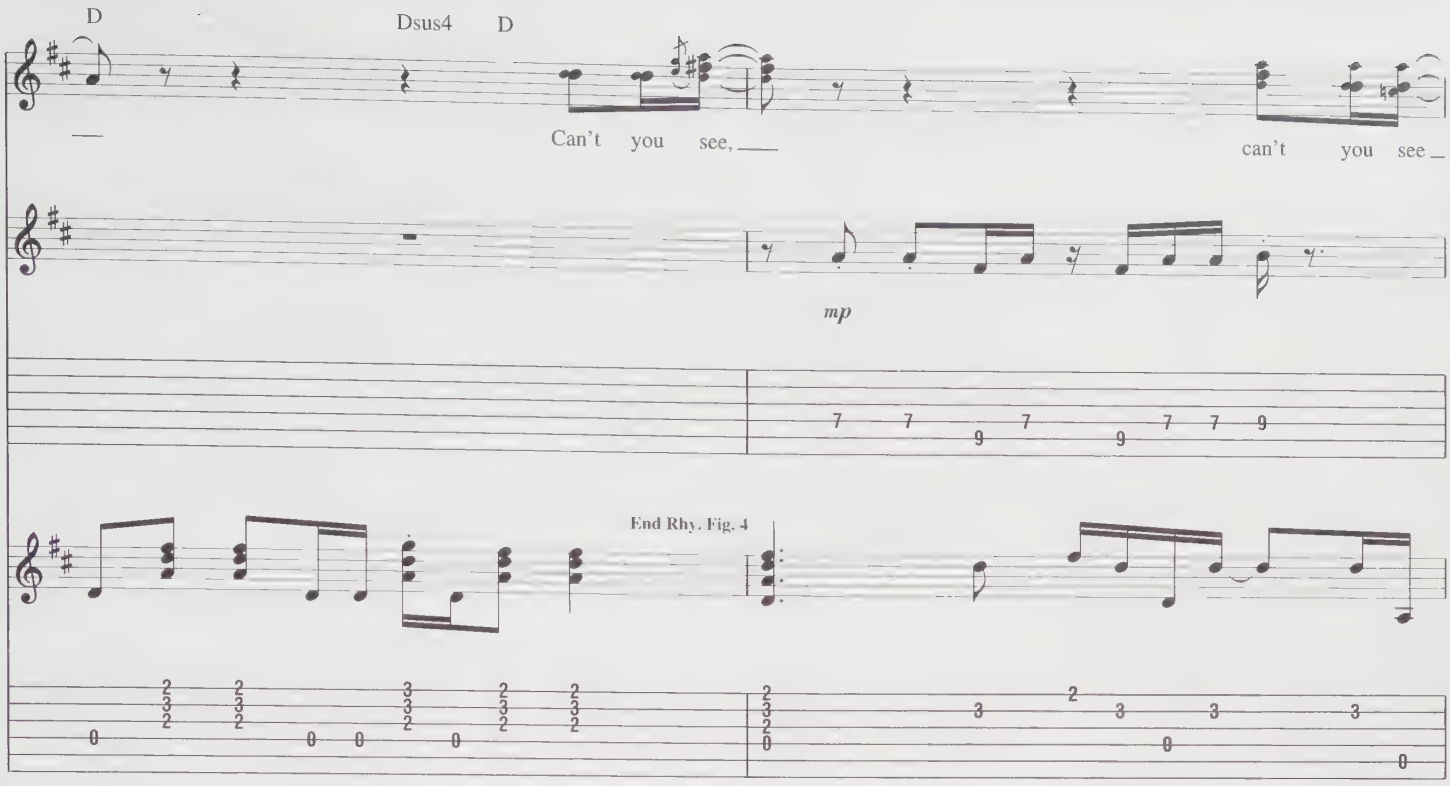

D
Dsus4
Dsus 2/4
D
Can't you see, ___
can't you see _
Gtr. 3
full
Gtr. 1

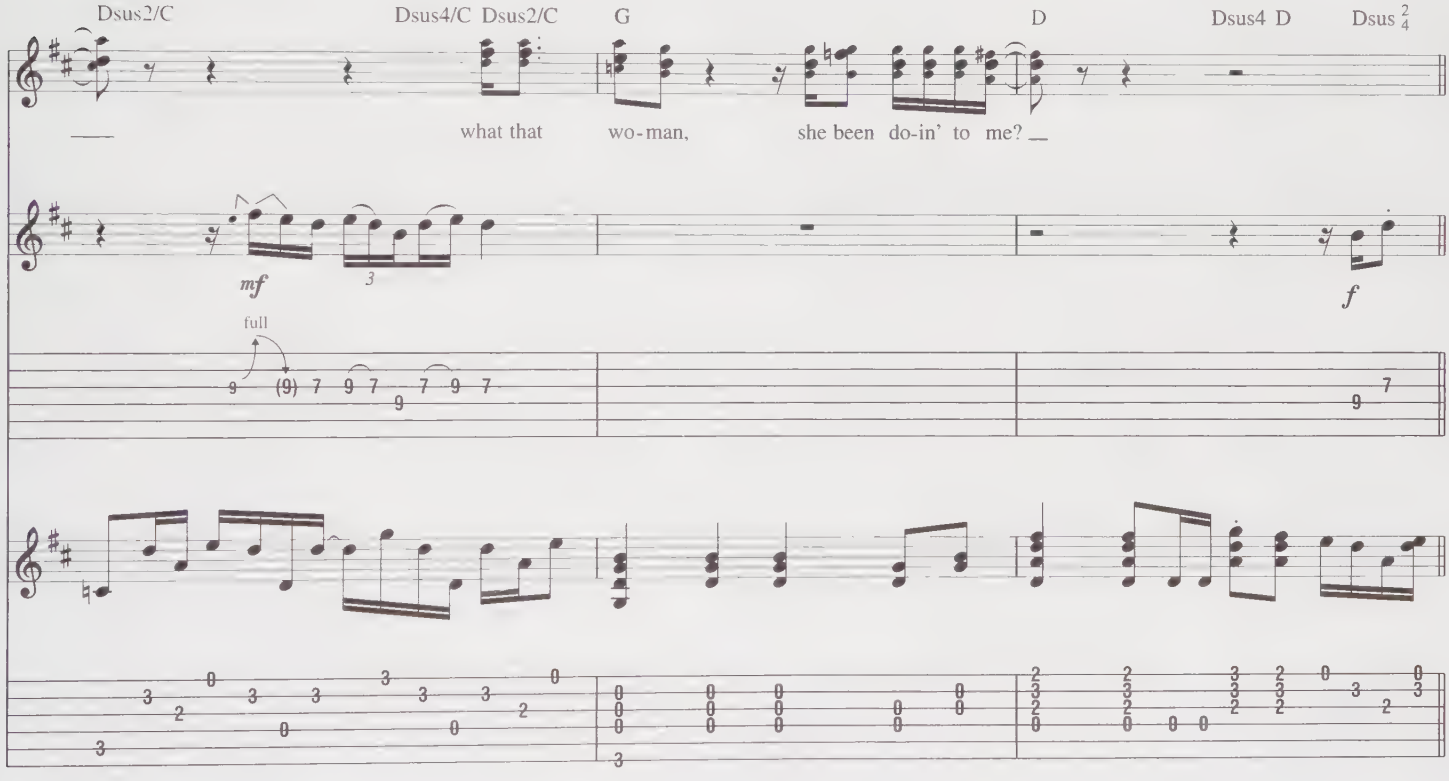

Dsus2/C
Dsus4/C Dsus2/C G
D
Dsus4 D
what that wo - man, she been do-in' to me? __
1/2
End Rhy. Fig. 3

Verse


Gtr. 2: w/ Rhy. Fig. 2A, simile
D
D7
D7sus4 D7
G
2. I'm gon-na find me
a hole in the wall. _
I'm gon-na crawl in - side and die. _
Gtr. 1
* bass plays C

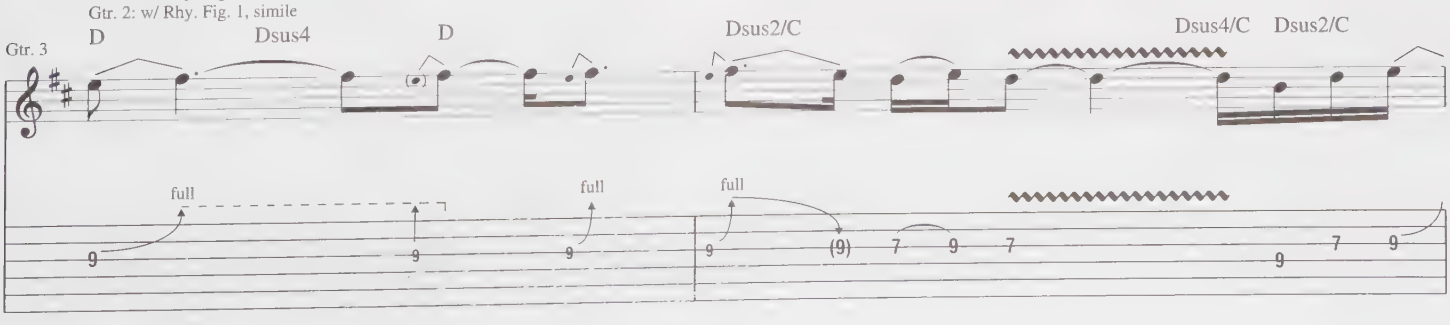

D
Dsus4
D
Dsus2
D
* D7
D7sus4
D7
Come lat - er now,
a mean old wom-an, Lord,
Gtr. 3
full
full
1/2
Gtr. 1
* bass plays C
Chorus
Gtr. 2: w/ Rhy. Fig. 1, simile
G
D
Dsus4
D
D
Dsus4
D
nev-er told
me good-bye.
Can't you see,
whoa,
Rhy. Fig. 4
Dsus2/C
Dsus4/C
Dsus2/C
G
can't you see
what that
wom - an, Lord,
she been do - in' to me?
full
full





Guitar Solo

Gtr. 1: w/ Rhy. Fig. 4, 1 1/2 times, simile
Gtr. 2: w/ Rhy. Fig. 1, simile

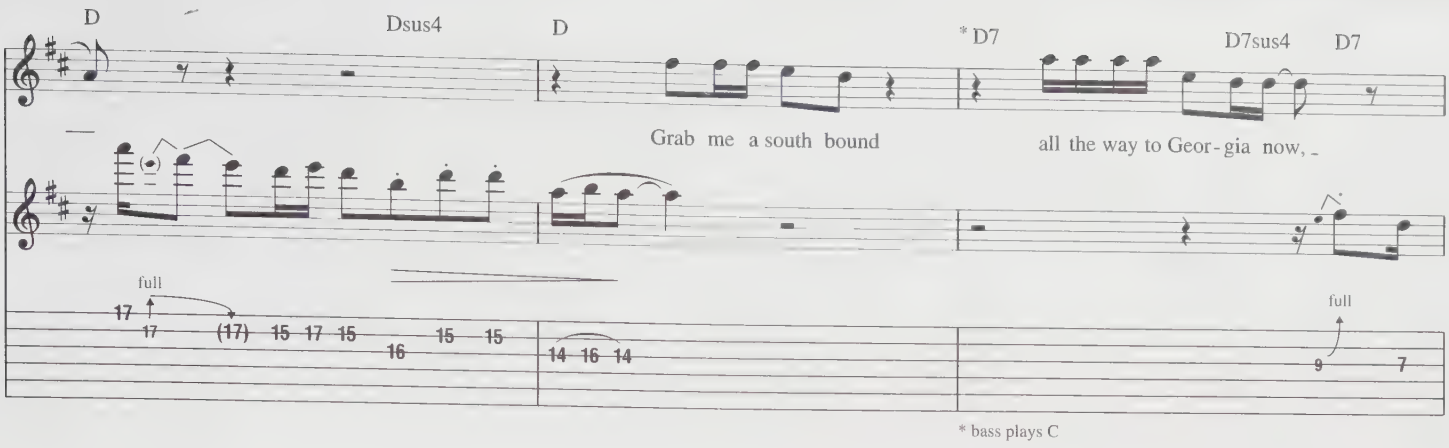


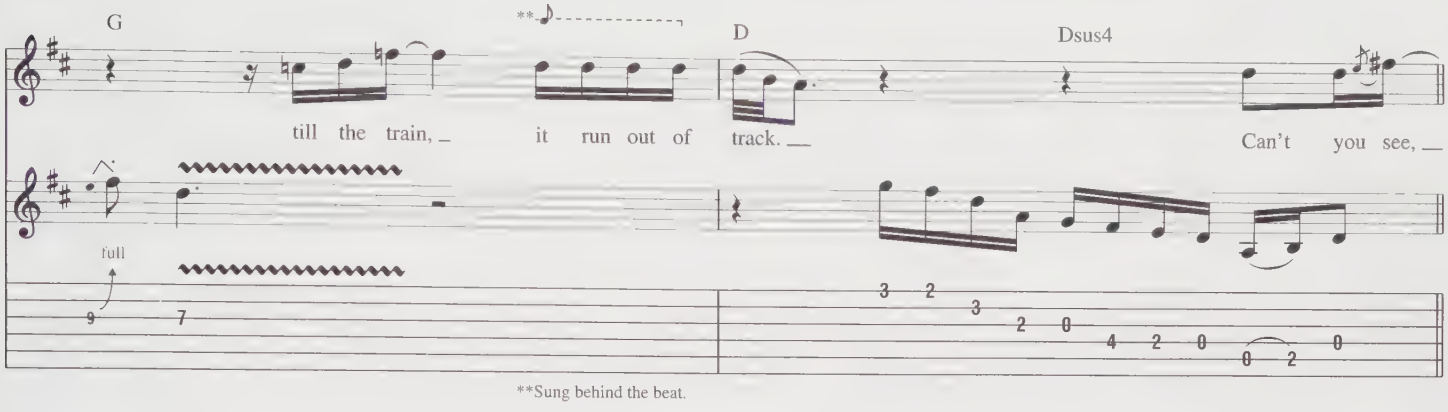
G
D
Dsus4
D
full
full

Dsus2/C
Dsus4/C
Dsus2/C
full
full
full
full
full

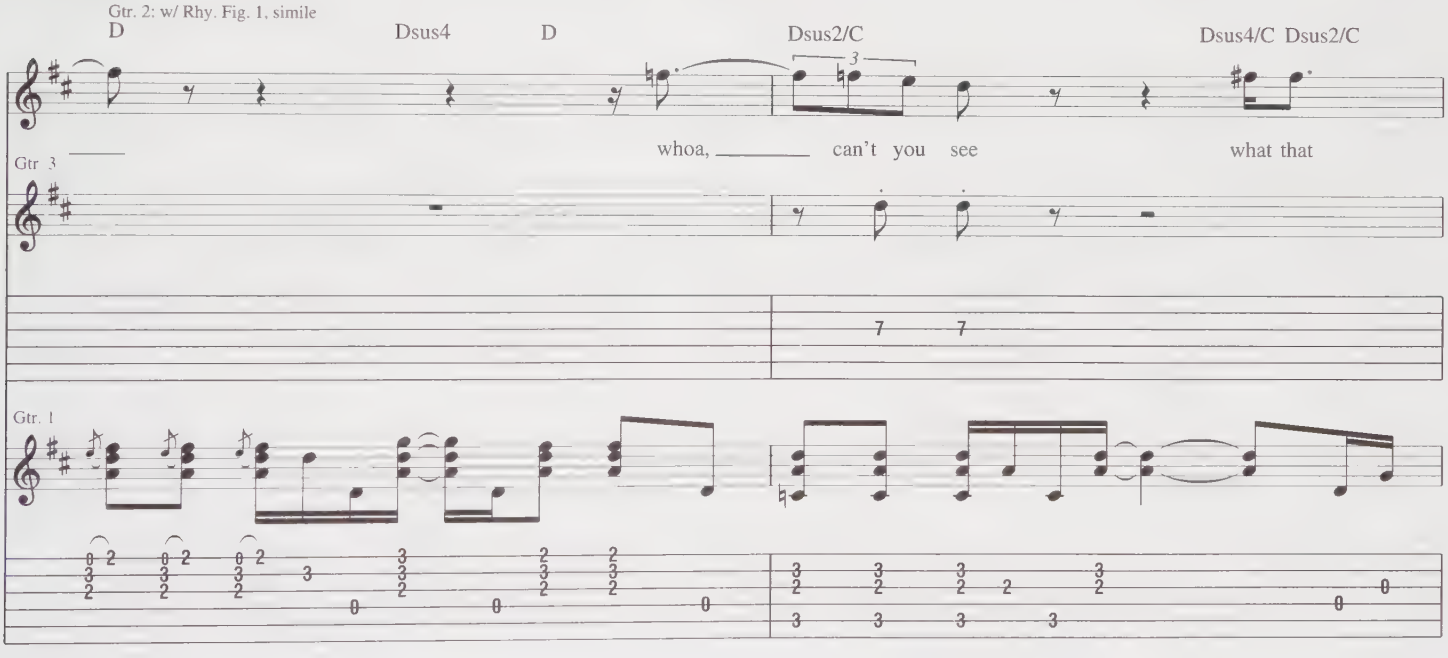
Gtr. 3
G
D
Dsus4
D
full
full
Gtr. 1
w/ pick
w/ fingers

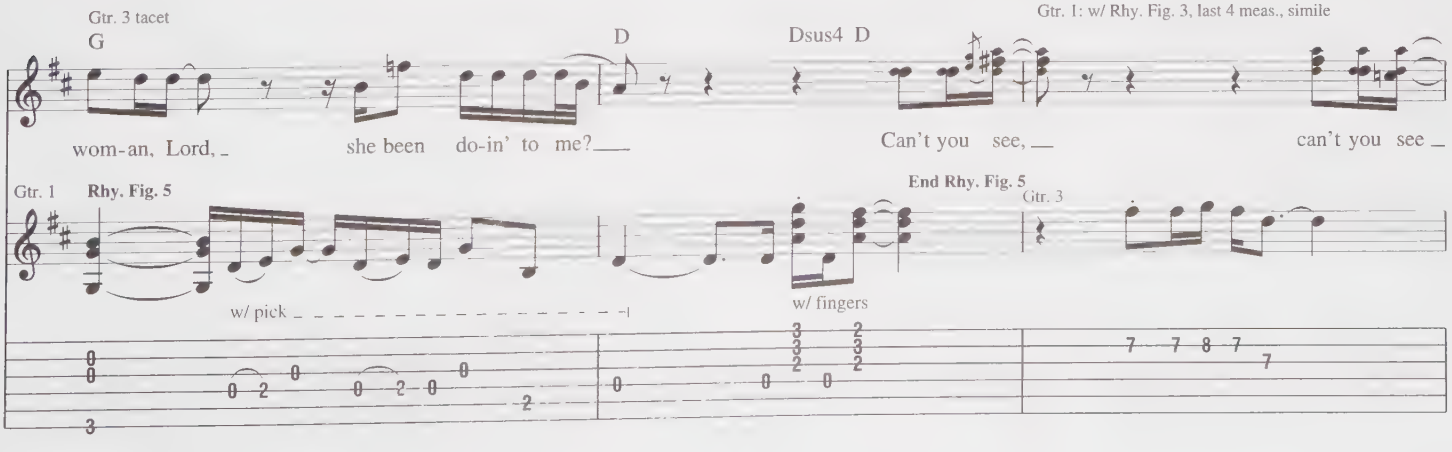
Verse
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, simile
D
* D7
D7sus4
D7
G
3. I'm gon-na buy a tick-et, now,
as far as I can.
Ain't nev-er com-in' back.
Gtr. 3
mf
full
full
* bass plays C

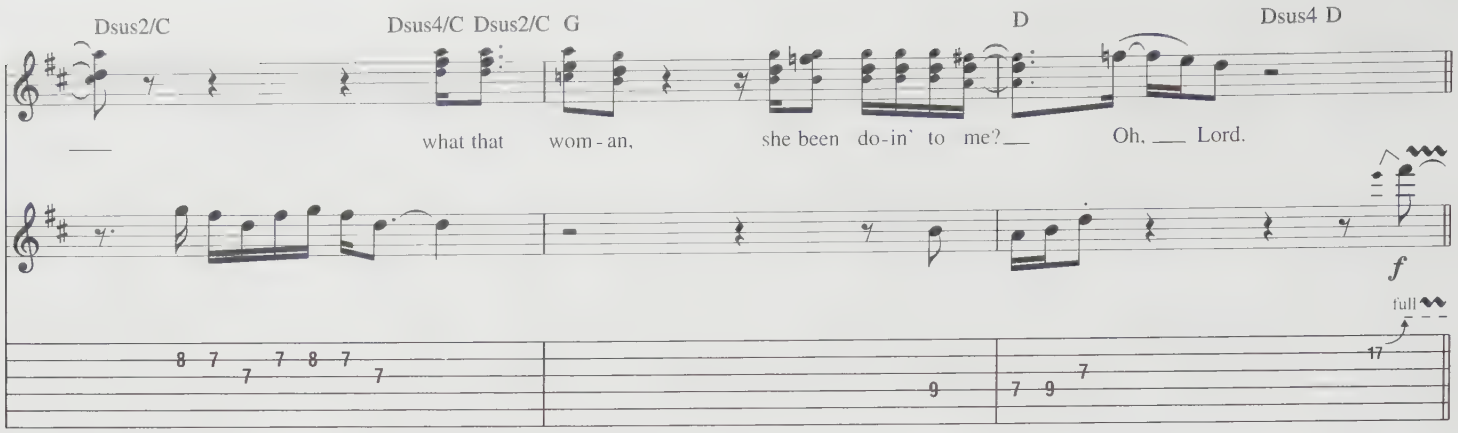

D
Dsus4
D
* D7
D7sus4
D7
Grab me a south bound
all the way to Geor-gia now,
full
full
* bass plays C


G
D
Dsus4
till the train, it run out of track.
Can't you see,
full
**Sung behind the beat.

Chorus

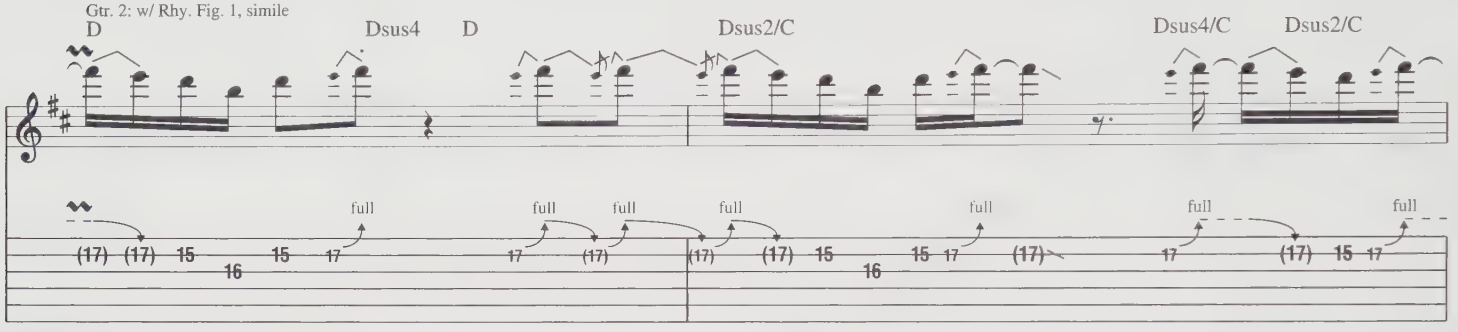

Gtr. 2: w/ Rhy. Fig. 1, simile
D
Dsus4
D
Dsus2/C
Dsus4/C
Dsus2/C
whoa, can't you see
what that
Gtr. 3
Gtr. 1

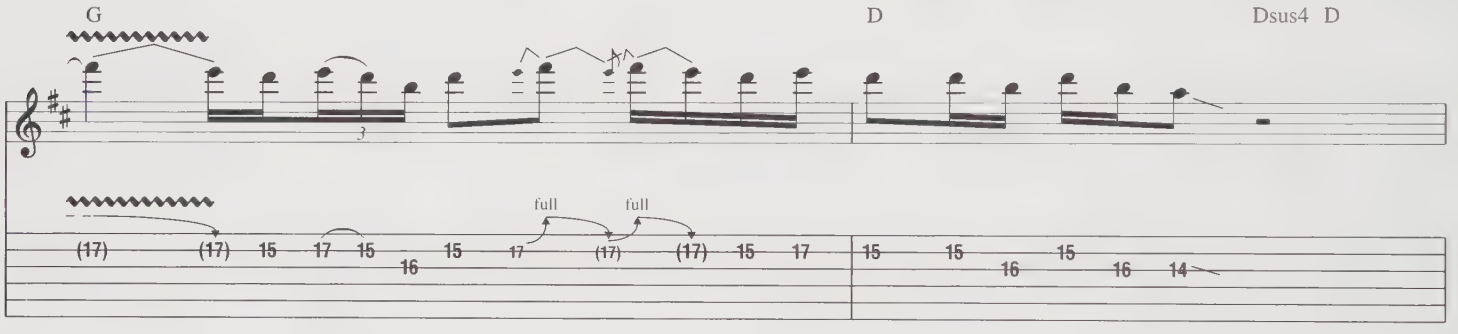

Gtr. 3 tacet
G
D
Dsus4
D
Gtr. 1: w/ Rhy. Fig. 3, last 4 meas., simile
wom-an, Lord, she been do-in' to me?
Can't you see,
can't you see
Gtr. 1
Rhy. Fig. 5
w/ pick
w/ fingers
End Rhy. Fig. 5
Gtr. 3

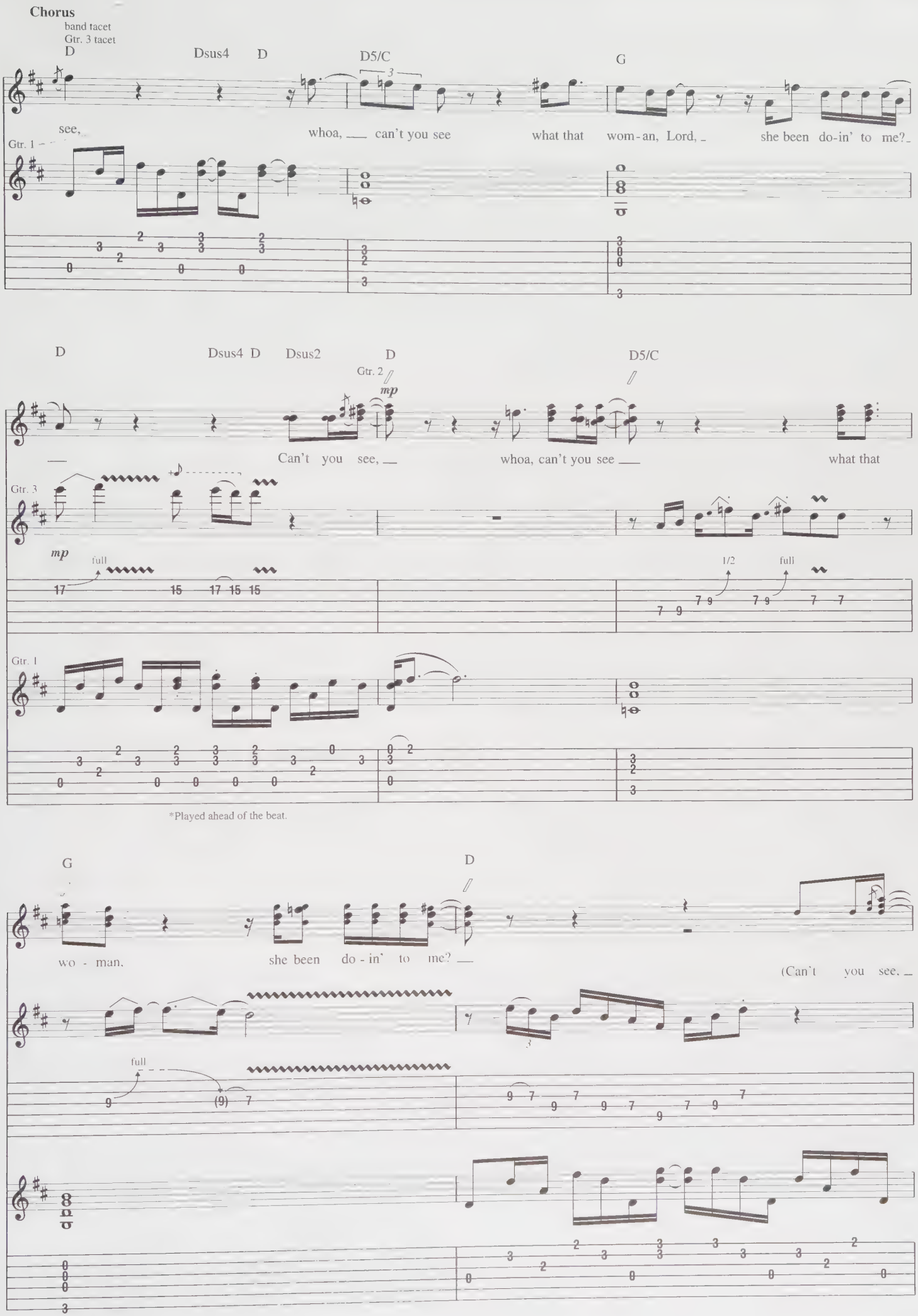


Guitar Solo

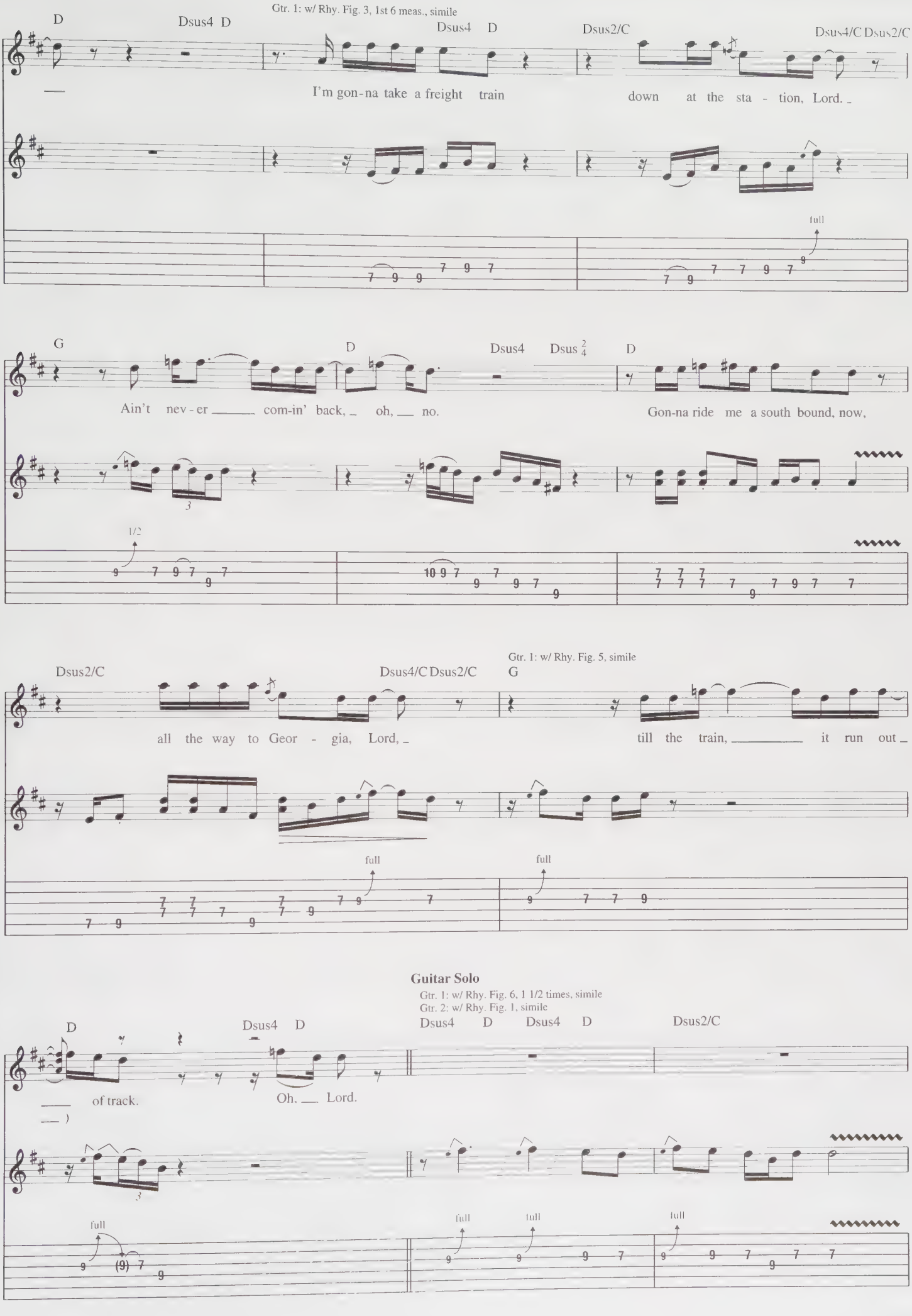
Gtr. 1: w/ Rhy. Fig. 4, simile
Gtr. 2: w/ Rhy. Fig. 1, simile



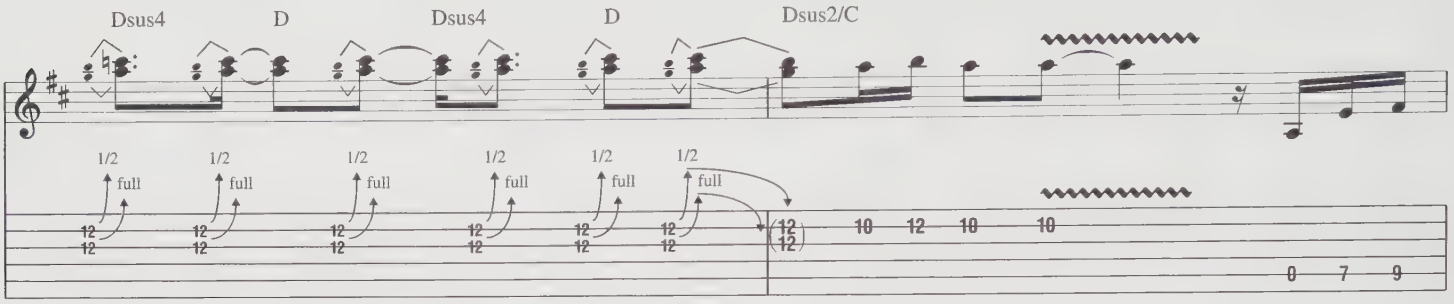



Chorus
band tacet
Gtr. 3 tacet
D
Dsus4
D
D5/C
G
see,
whoa, ___ can't you see
what that
wom - an, Lord, _
she been do-in' to me?_
Gtr. 1
D
Dsus4
D
Dsus2
D
D5/C
Gtr. 2
mp
Can't you see, ___
whoa, can't you see ___
what that
Gtr. 3
mp
full
1/2
full
Gtr. 1
*Played ahead of the beat.
G
D
wo - man,
she been do - in' to me? ___
(Can't you see. _
full

band enters
Gtr. 1: w/ Rhy. Fig. 3, 1st 3 meas., simile
Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile
D
Voc. Fig. 1
Dsus4
D
Dsus2/C
Dsus4/C
Dsus2/C
Oh, she's such a cra - zy la - dy.
can't you see
what that
Gtr. 3
mf
full
17
15 17 15 16 15 15
G
D
Dsus4
End Voc. Fig. 1
What that wom-an, she been do - in' to me.
wom - an, she been do - in' to me?
Can't you see,
Gtr. 3
10
7 10 7 10 7 10 7 10 9 7 7 9 7
Gtr. 1
w/ pick
1/2
2 2 0 0 2 0 4 2 0
Bkgd. Voc.: w/ Voc. Fig. 1, 2 3/4 times
Gtr. 1: w/ Rhy. Fig. 3, last 4 meas., simile
D
Dsus2/C
Dsus4/C
Dsus2/C
G
Lord, I can't stand it no more.
Oh,
she been do-in' to me.
Gtr. 3
full
full
7 9 7 9 7 7
9 7 9 7 7 9 7
9 7 9 7 9


Gtr. 1: w/ Rhy. Fig. 3, 1st 6 meas., simile
D
Dsus4 D
Dsus4 D
Dsus2/C
Dsus4/C Dsus2/C
I'm gon-na take a freight train
down at the sta - tion, Lord.
full
G
D
Dsus4
Dsus 2/4
D
Ain't nev-er com-in' back, oh, no.
Gon-na ride me a south bound, now,
1/2
Dsus2/C
Dsus4/C Dsus2/C
Gtr. 1: w/ Rhy. Fig. 5, simile
G
all the way to Geor - gia, Lord,
till the train, it run out
full
full
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 6, 1 1/2 times, simile
Gtr. 2: w/ Rhy. Fig. 1, simile
D
Dsus4 D
Dsus4 D
Dsus2/C
of track.
Oh, Lord.
full
full
full
full

G
D
Dsus4 D
full
full
1/2
full

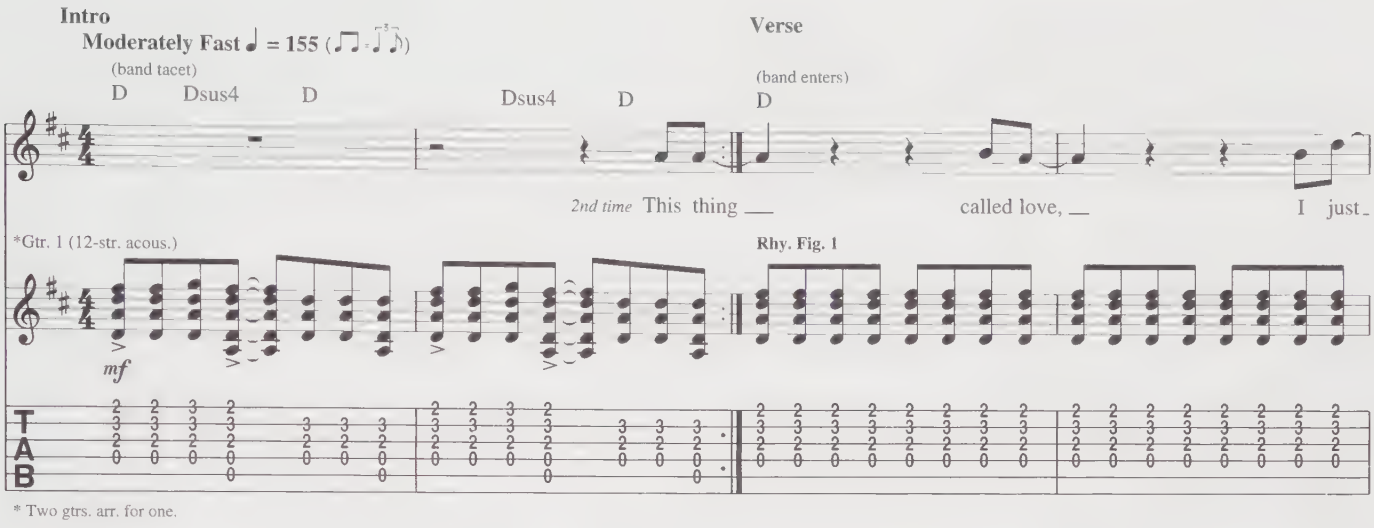

Dsus4
D
Dsus4
D
Dsus2/C
1/2
full

Outro
Gtr. 3
G
D
Dsus4 D
D
full
Gtr. 1
w/ pick
w/ fingers

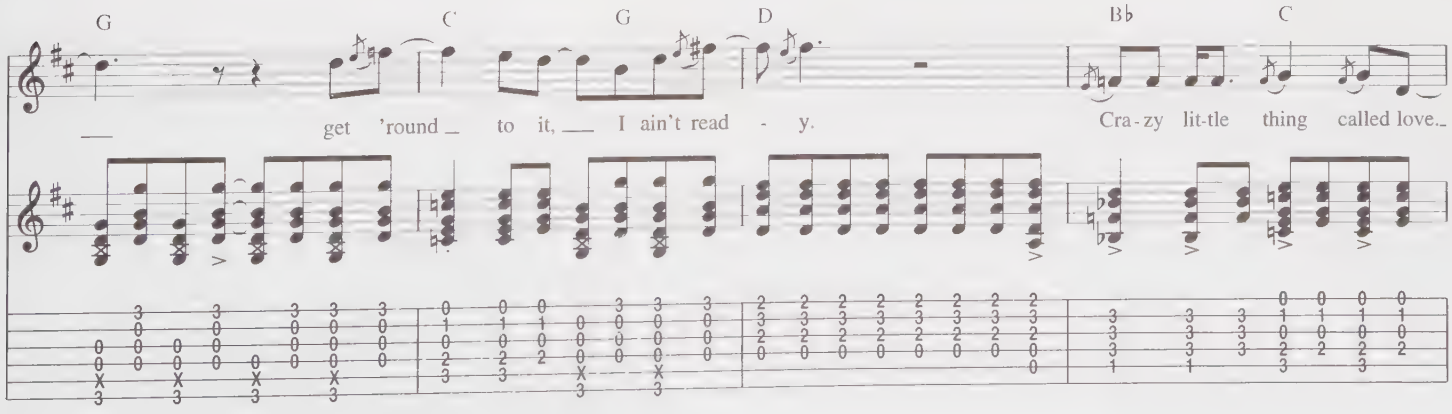
Free Time
D5/C
Csus2
G
*G
D
Em
D
D7
Dsus4
D
Dadd9
D7
rit.
full
rit.
* bass pedals D till end

Crazy Little Thing Called Love

Words and Music by Freddie Mercury



* Two gtrs. arr. for one.



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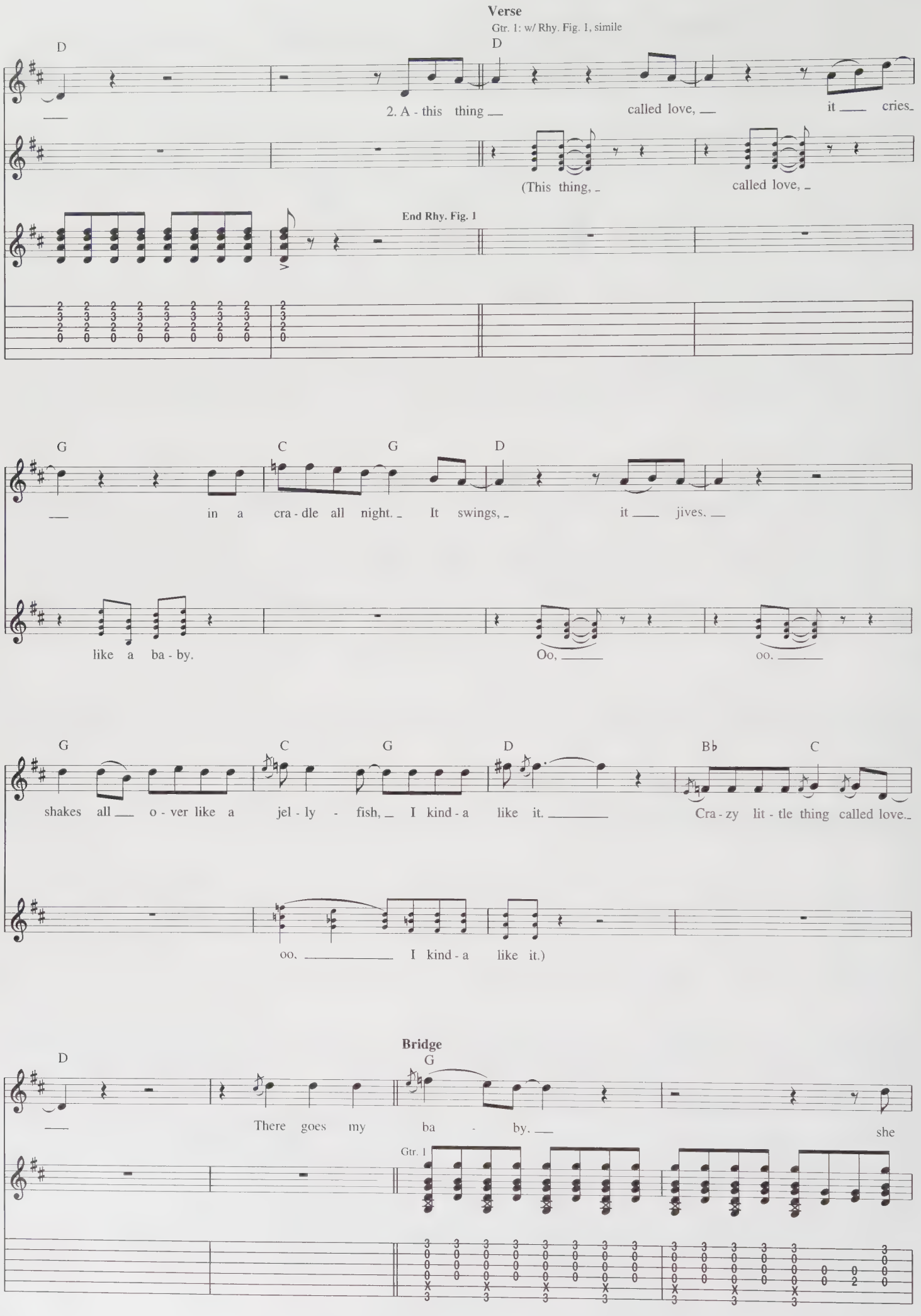
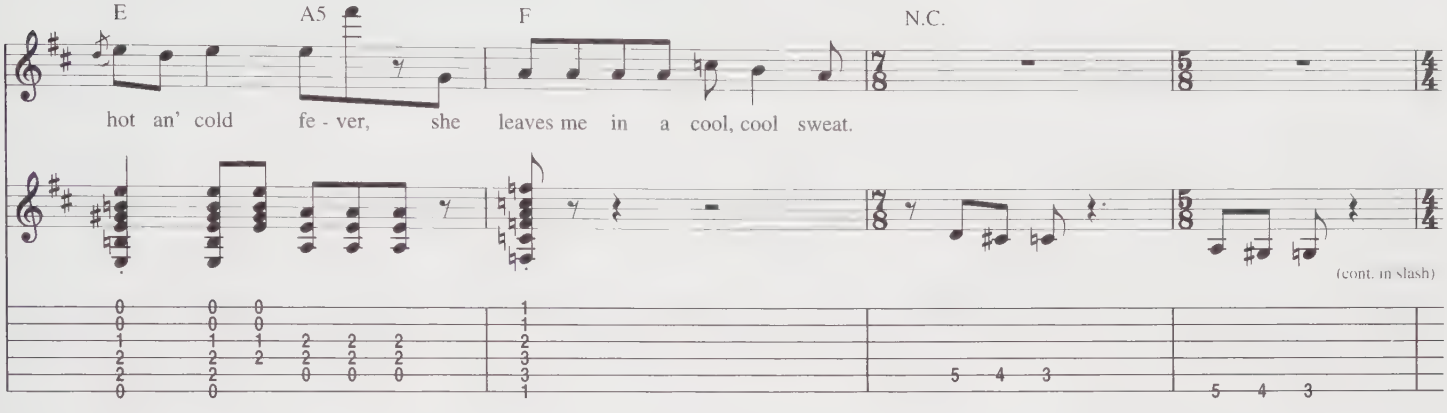
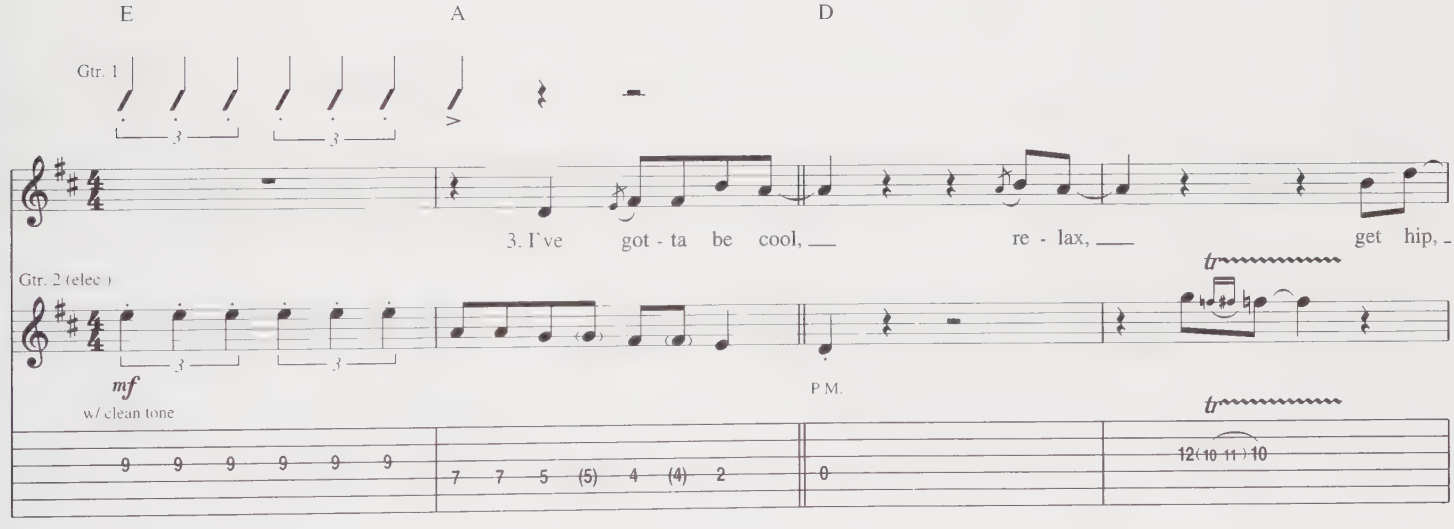
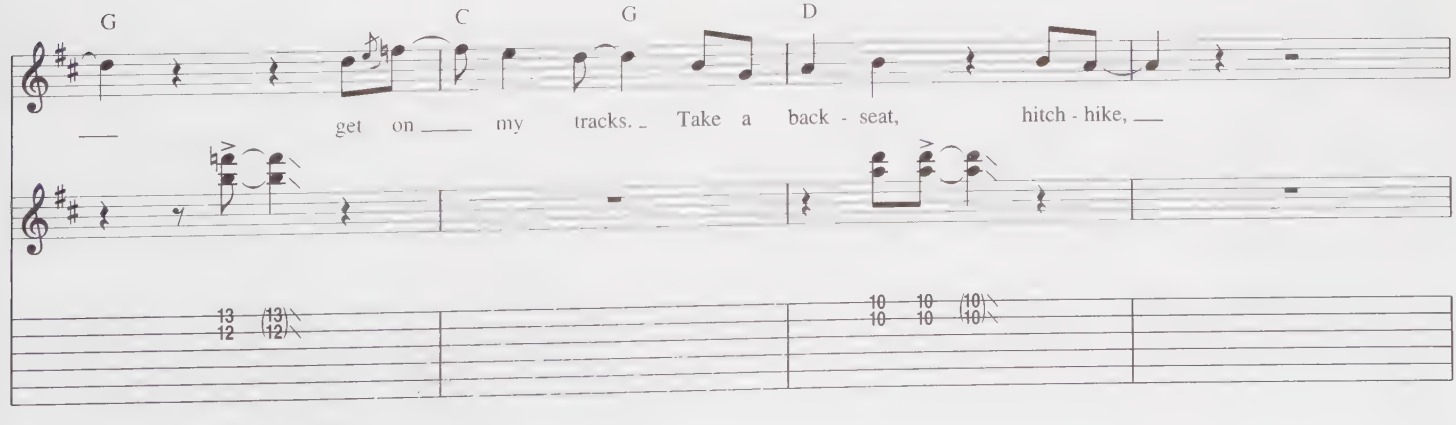

Verse
Gtr. 1: w/ Rhy. Fig. 1, simile
D
D
2. A - this thing
called love,
it
cries
(This thing,
called love,
End Rhy. Fig. 1
G
C
G
D
in a cra - dle all night.
It swings,
it
jives.
like a ba - by.
Oo,
oo.
G
C
G
D
B♭
C
shakes all
o - ver like a jel - ly - fish,
I kind - a like it.
Cra - zy lit - tle thing called love.
oo,
I kind - a like it.)
Bridge
D
G
There goes my ba - by.
she
Gtr. 1

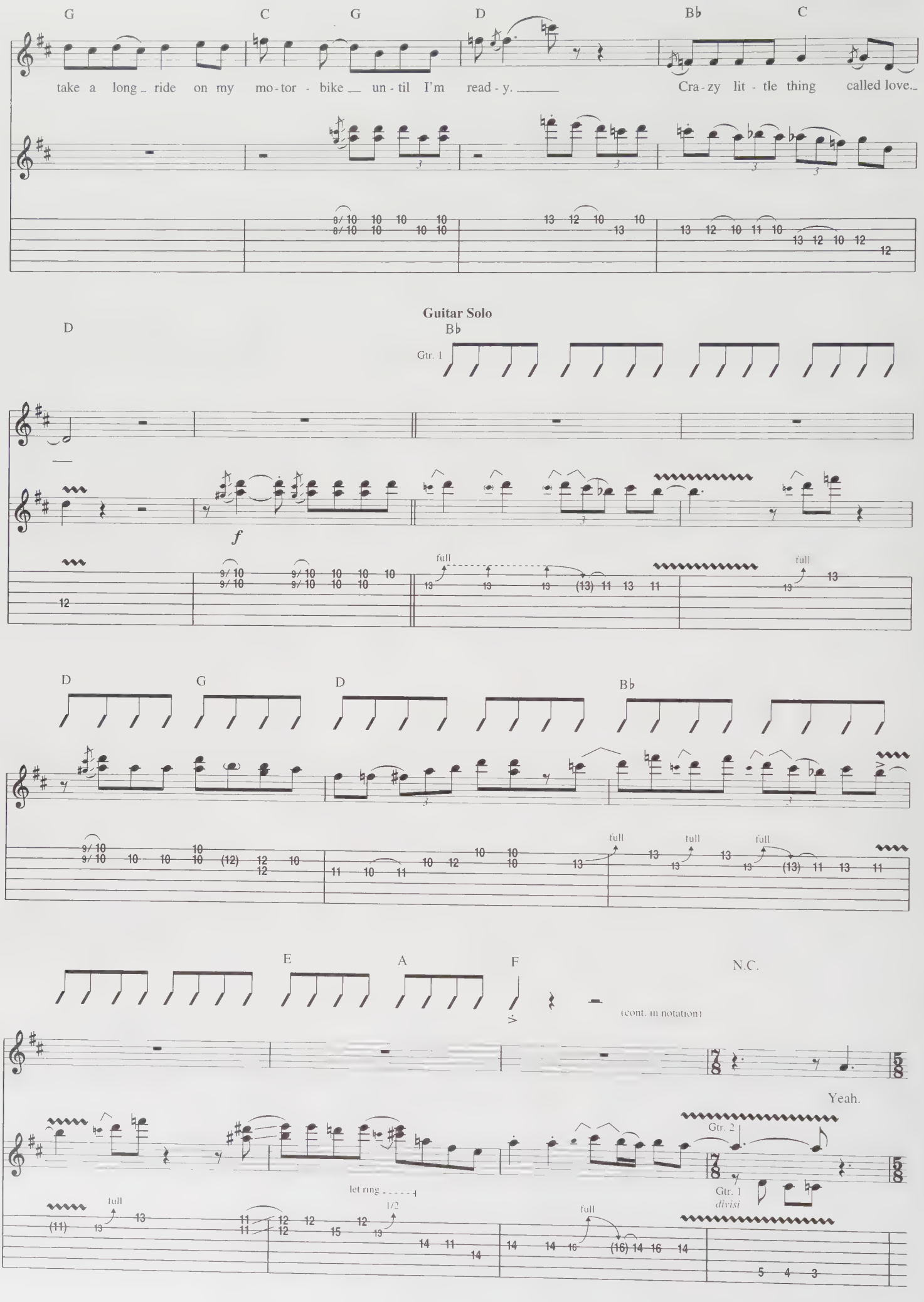


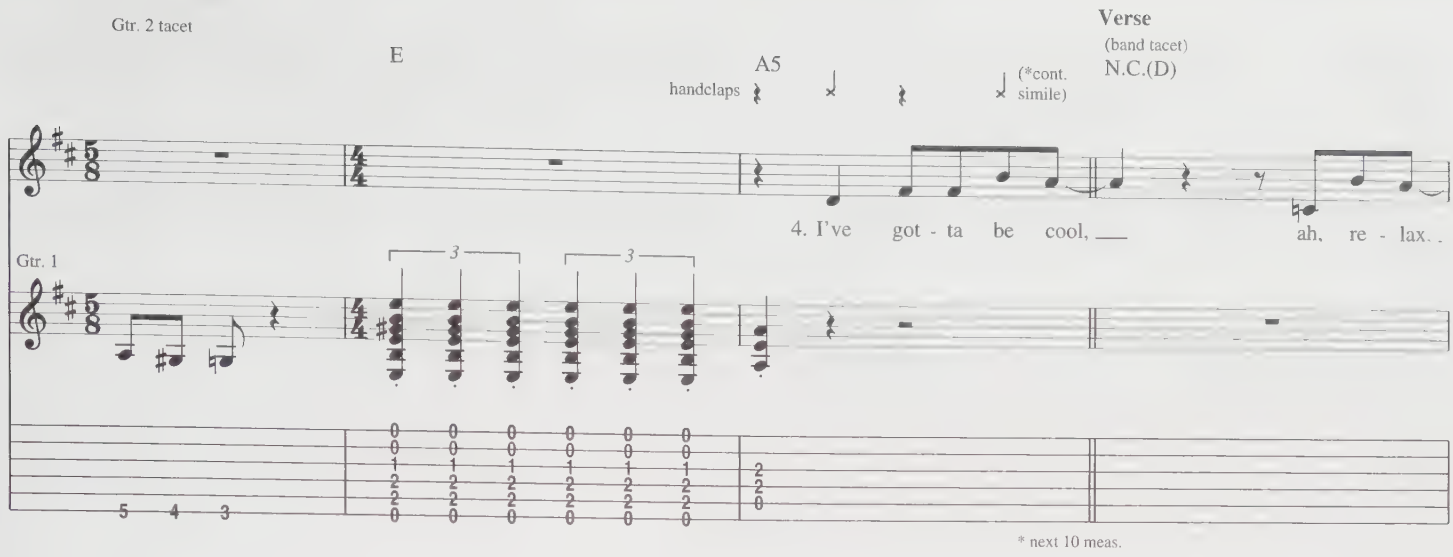
Verse

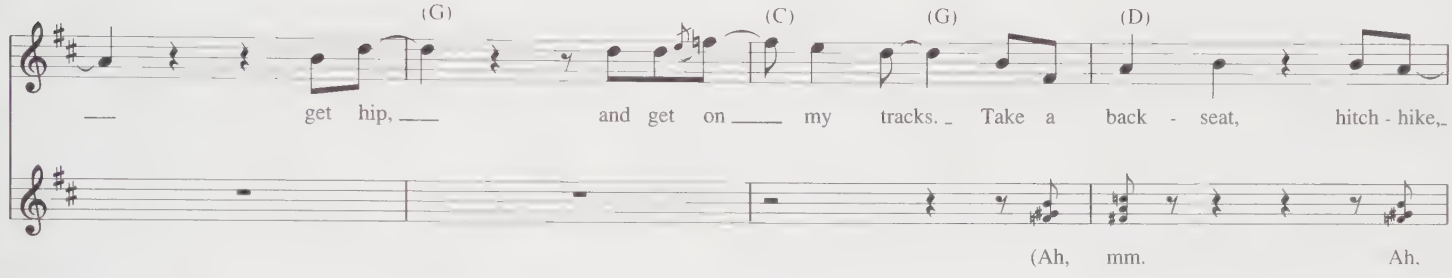
Gtr. 1: w/ Rhy. Fig. 1, simile



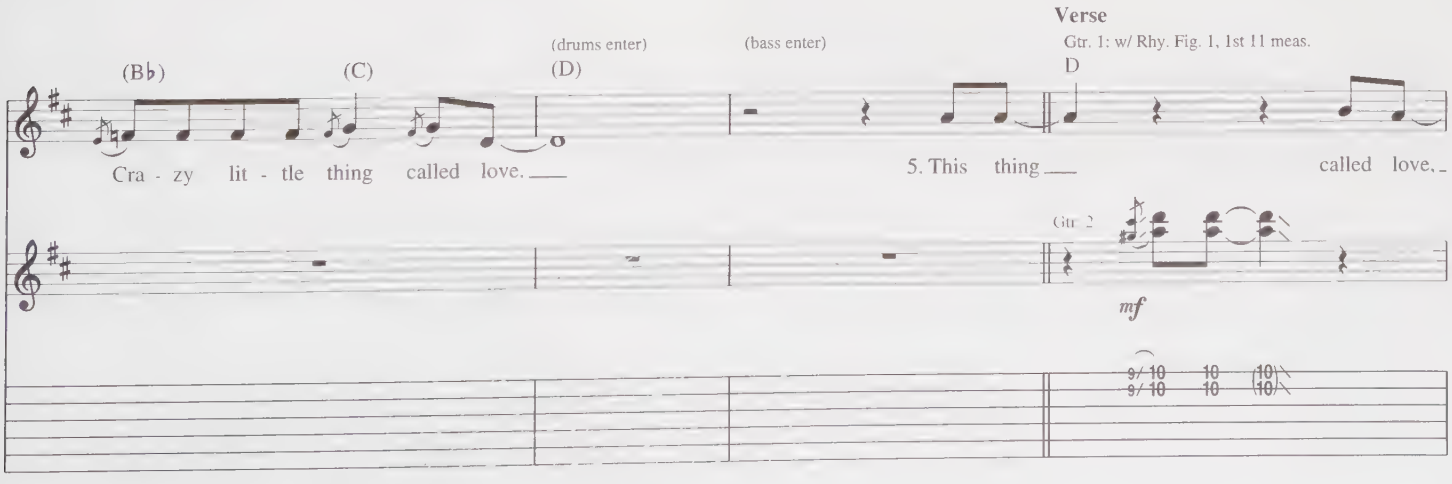



G C G D B♭ C
take a long ride on my mo-tor-bike until I'm read-y.
Cra-zy lit-tle thing called love.
D
Guitar Solo
B♭
Gtr. 1
f
full
D G D B♭
E A F N.C.
(cont. in notation)
Yeah.
Gtr. 2
Gtr. 1
divisi
let ring
1/2


Gtr. 2 tacet
E
A5
handclaps
(*cont. simile)
Verse
(band tacet)
N.C.(D)
4. I've got - ta be cool, ah, re - lax.
Gtr. 1
3
3
5 4 3
* next 10 meas.


(G)
(C)
(G)
(D)
get hip, and get on my tracks. Take a back - seat, hitch - hike,
(Ah, mm. Ah.

(G)
(C)
(G)
(D)
and take a long ride on my mo - tor - bike un - til I'm read - y.
mm.
Mm.
I'm read - y, Fred-die.)


Verse
Gtr. 1: w/ Rhy. Fig. 1, 1st 11 meas.
(Bb)
(C)
(drums enter)
(D)
(bass enter)
D
Cra - zy lit - tle thing called love.
5. This thing called love,
Gtr. 2
mf
9/10
9/10
10
10
(10)
(10)

G C G D

I just can't han-dle it. This thing called love,

1/2

G C G D

I must get 'round to it, I ain't read-y.
(Oo.)

full

Outro-Chorus

B♭ C D

B♭ C D

w/ Bkdg. Voc. Fig. 1, till end

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1

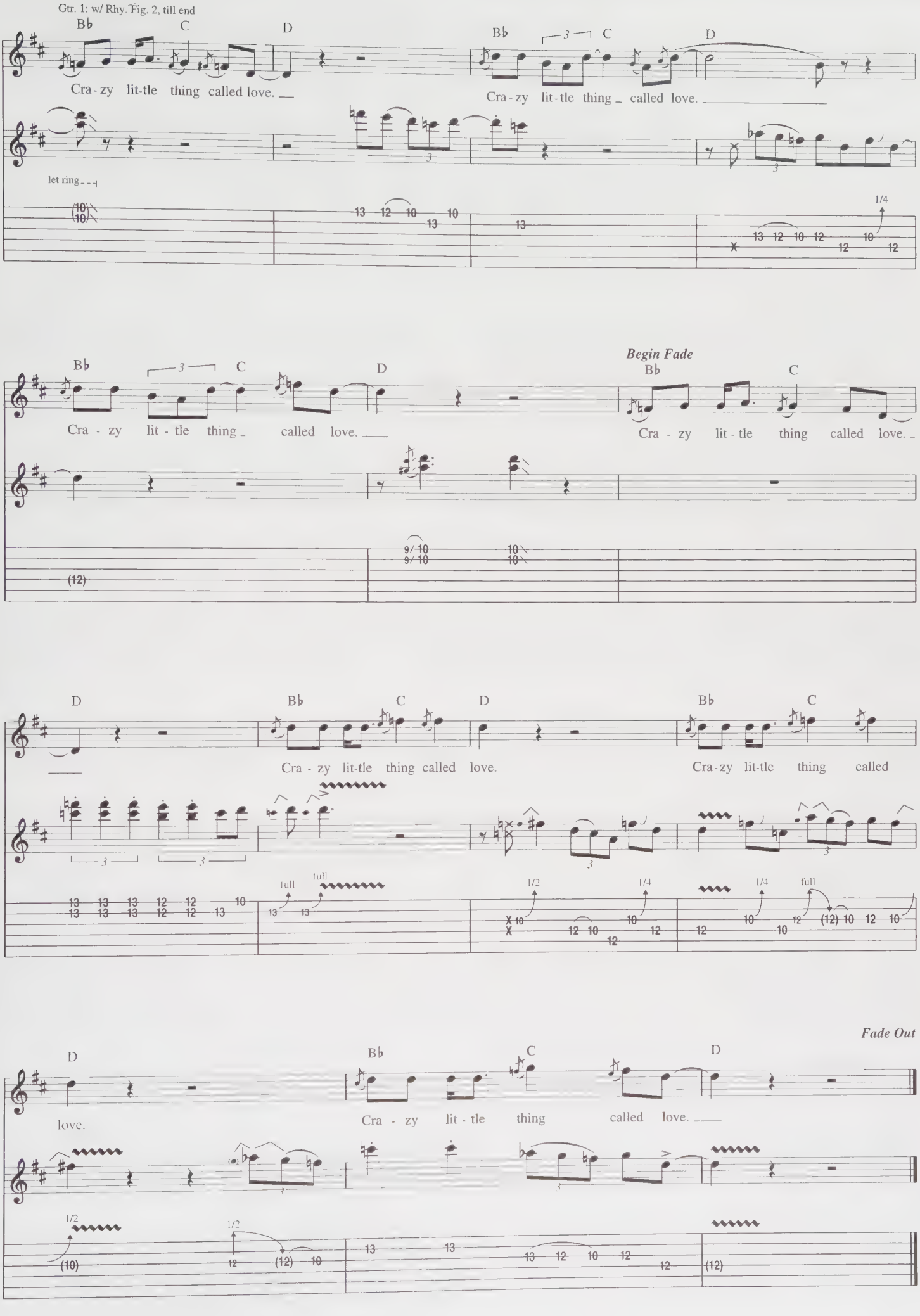
Cra-zy lit-tle thing called love.

Cra-zy lit-tle thing called love.

let ring

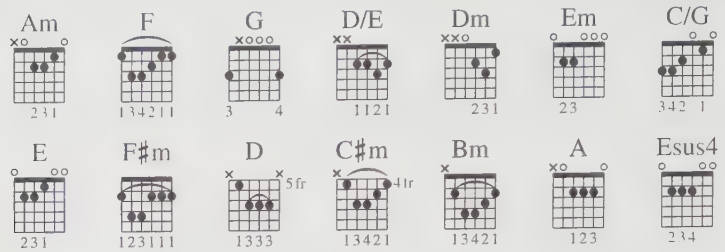
Bkgd. Voc. Fig. 1

(Yeah, yeah.)


Gtr. 1: w/ Rhy. Fig. 2, till end
B♭ C D
Cra - zy lit - tle thing called love.
B♭ C D
Cra - zy lit - tle thing called love.
let ring
Begin Fade
Cra - zy lit - tle thing called love.
Cra - zy lit - tle thing called love.
Cra - zy lit - tle thing called love.
Cra - zy lit - tle thing called
full
1/2
1/4
Fade Out
love.
Cra - zy lit - tle thing called love.

Crazy on You

Words and Music by Ann Wilson, Nancy Wilson and Roger Fisher



Prelude
Moderately fast ♩ = 150 (♫ = ♩ ♪)

Gtr. 1 (acous.)

*Am Am13 B5/A C5/A Am

mf

let ring throughout
w/ fingers

*Chord symbols reflect implied harmony.

1. Am13 Am/C E5 E7 A/E E G

2. Am13 Bm7/A G

*T

Harm.

*T = Thumb on sixth string.

3. Am13 D C Am G D7/F♯

*Played as even eighth notes.

E7 Free time (♫ = ♫) Dm E7

rit.

Intro
Faster ♩ = 130
Am F

w/ pick

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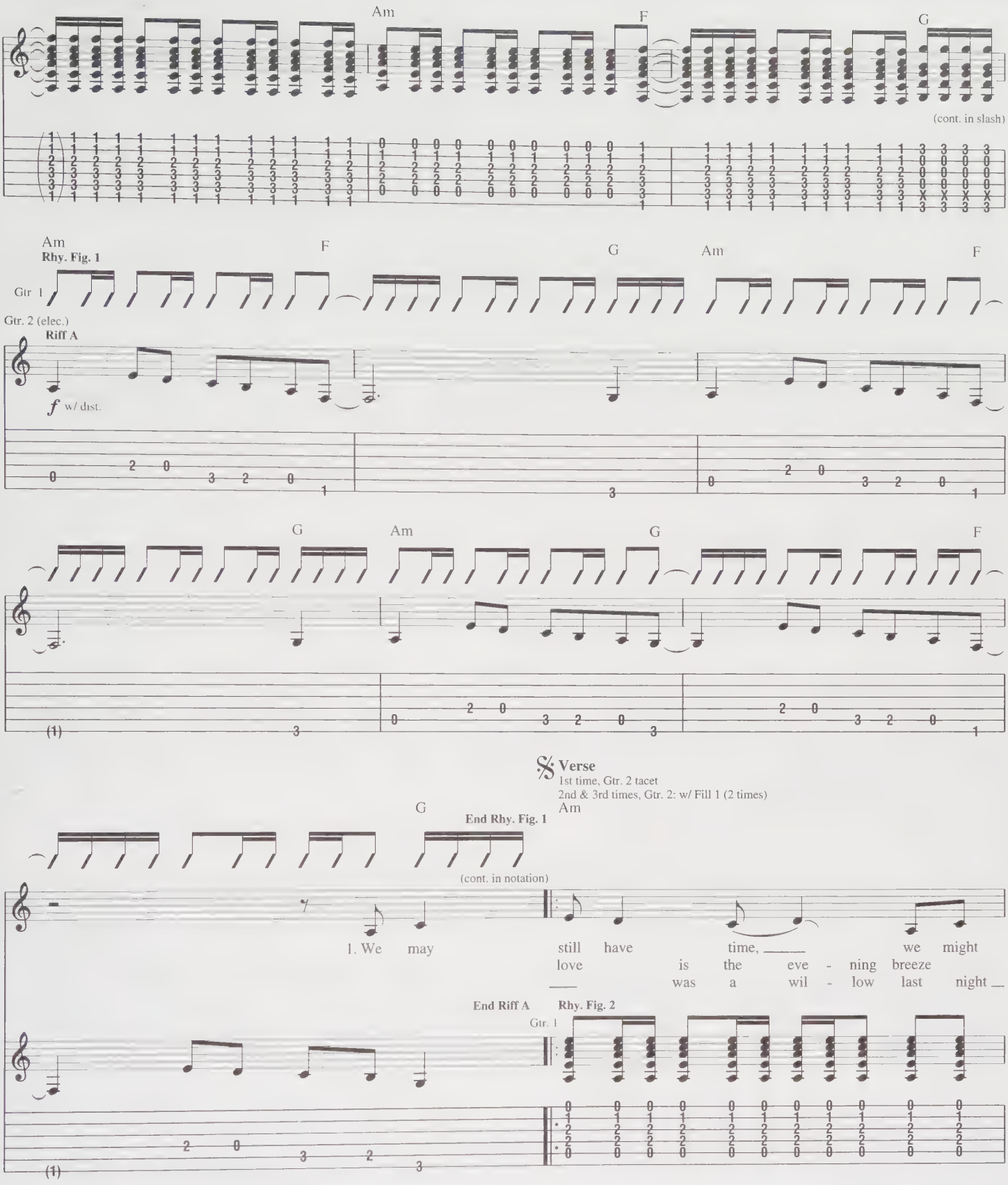
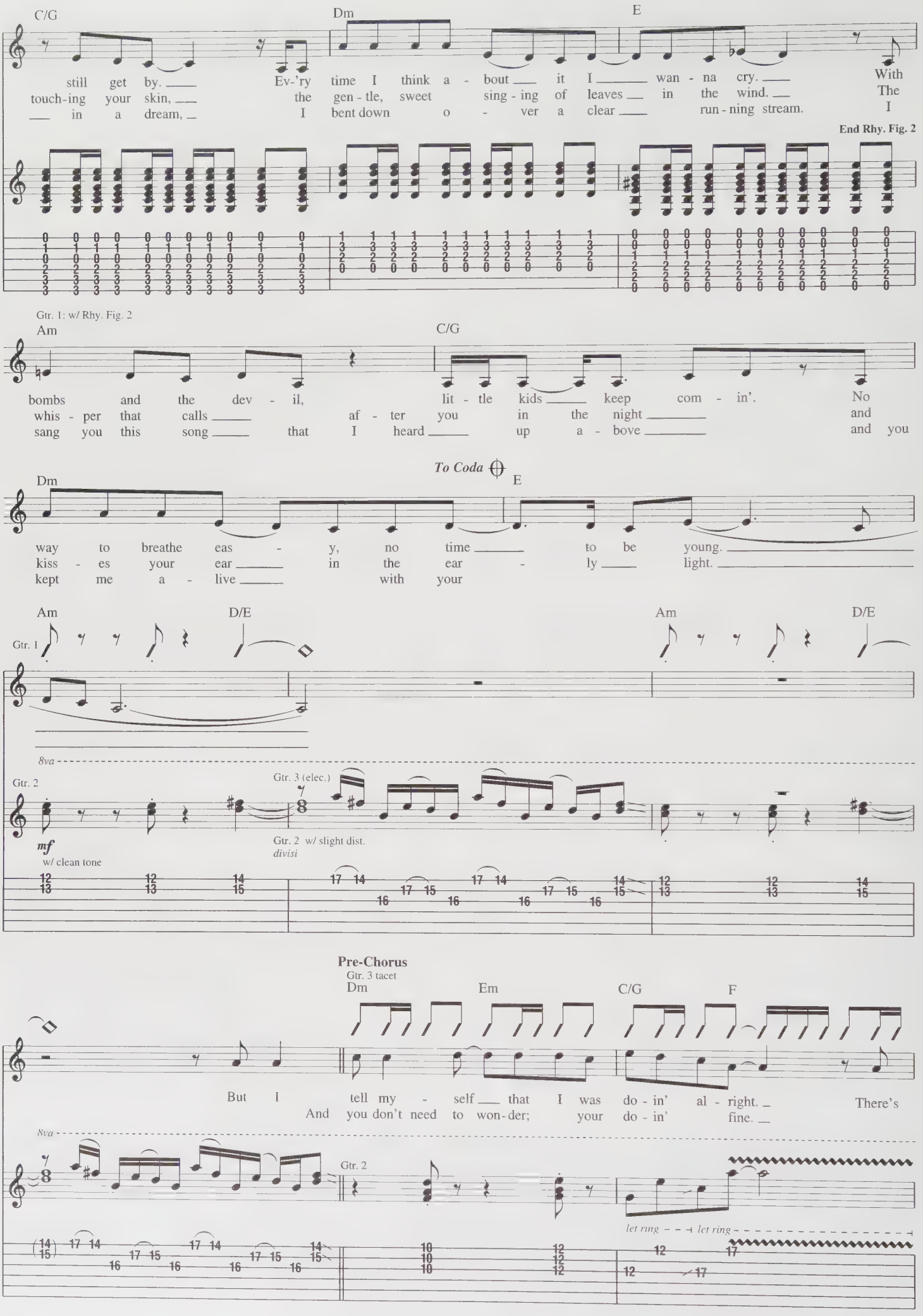
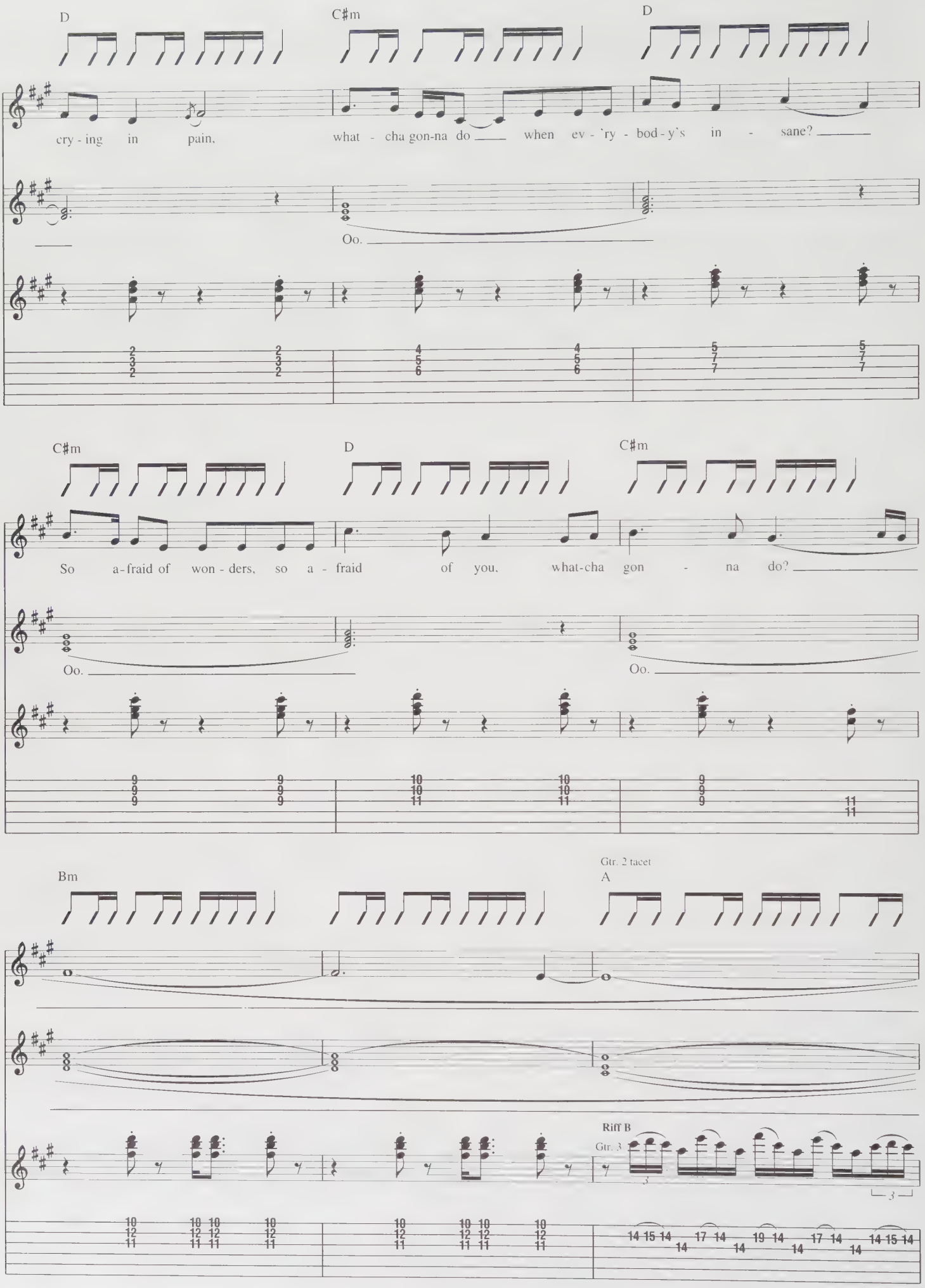

Am
F
G
(cont. in slash)
Am
Rhy. Fig. 1
F
G
Am
F
Gtr. 1
Gtr. 2 (elec.)
Riff A
f w/ dist.
G
Am
G
F
(1)
Verse
1st time, Gtr. 2 tacet
2nd & 3rd times, Gtr. 2: w/ Fill 1 (2 times)
Am
G
End Rhy. Fig. 1
(cont. in notation)
1. We may still have time, we might
love is the eve - ning breeze
was a wil - low last night
End Riff A
Rhy. Fig. 2
Gtr. 1
(1)
Fill 1
Gtr. 2
mp


C/G
Dm
E
still get by. Ev-'ry time I think a - bout it I wan - na cry. With
touch-ing your skin, the gen - tle, sweet sing - ing of leaves in the wind. The
in a dream, I bent down o - ver a clear run - ning stream. I
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2
Am
C/G
bombs and the dev - il, lit - tle kids keep com - in'. No
whis - per that calls af - ter you in the night and
sang you this song that I heard up a - bove and you
To Coda
Dm
E
way to breathe eas - y, no time to be young.
kiss - es your ear in the ear - ly light.
kept me a - live with your
Am
D/E
Am
D/E
Gtr. 1
8va
Gtr. 2
Gtr. 3 (elec.)
mf
w/ clean tone
Gtr. 2 w/ slight dist.
divisi
Pre-Chorus
Gtr. 3 tacet
Dm
Em
C/G
F
But I tell my - self that I was do - in' al - right. There's
And you don't need to won-der; your do - in' fine.
8va
Gtr. 2
let ring
let ring

Chorus

1st time, Gtr. 1: w/ Rhy. Fig. 1
1st time, Gtr. 2: w/ Riff A
2nd time, Gtr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)
2nd time, Gtr. 2: w/ Riff A (1st 6 meas.)


D
C♯m
D
cry - ing in pain,
what - cha gon-na do
when ev - 'ry - bod - y's in - sane?
Oo.
C♯m
D
C♯m
So a-fraid of won - ders, so a - fraid of you,
what-cha gon - na do?
Oo.
Oo.
Bm
Gtr. 2 tacet
A
Riff B
Gtr. 3

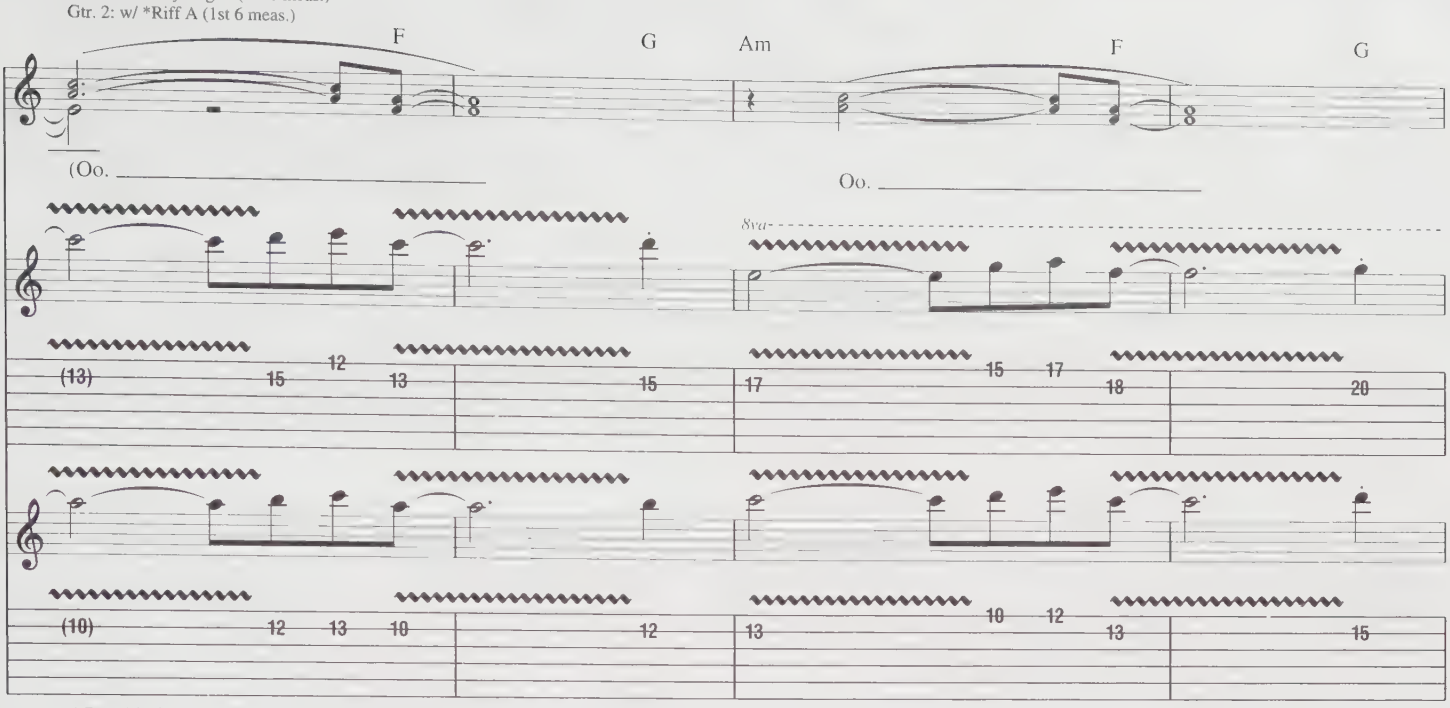
Chorus

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Riff A

D.S. al Coda

Coda
Chorus
Gtr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)
Gtr. 2: w/ Riff A (1st 6 meas.)
E Am F G Am F
sweet flow-ing love. Cra - zy, Yeah. cra - zy, on
Gtr. 1: w/ Rhy. Fill 1 (1st meas.)
Gtr. 2: w/ Fill 2 (1st meas.)
G Am G F Am
you. Let me go cra - zy, cra - zy on you, oo. Cra -
Gtr. 1: w/ *Rhy. Fig. 1 (1st 6 meas.)
Gtr. 2: w/ *Riff A (1st 6 meas.)
F G Am F
- zy on you, cra - zy on you.
Gtr. 4
f w/ dist.
Gtr. 5
f w/ dist.
*Beat 1 is tied from the previous meas., not struck.
Gtr. 1: w/ Rhy. Fill 1 (1st meas.)
Gtr. 2: w/ Fill 2 (1st meas.)
G Am G F Am
Let me go cra - zy, cra - zy on you, yeah.

Gtr. 1: w/ *Rhy. Fig. 1 (1st 6 meas.)
Gtr. 2: w/ *Riff A (1st 6 meas.)



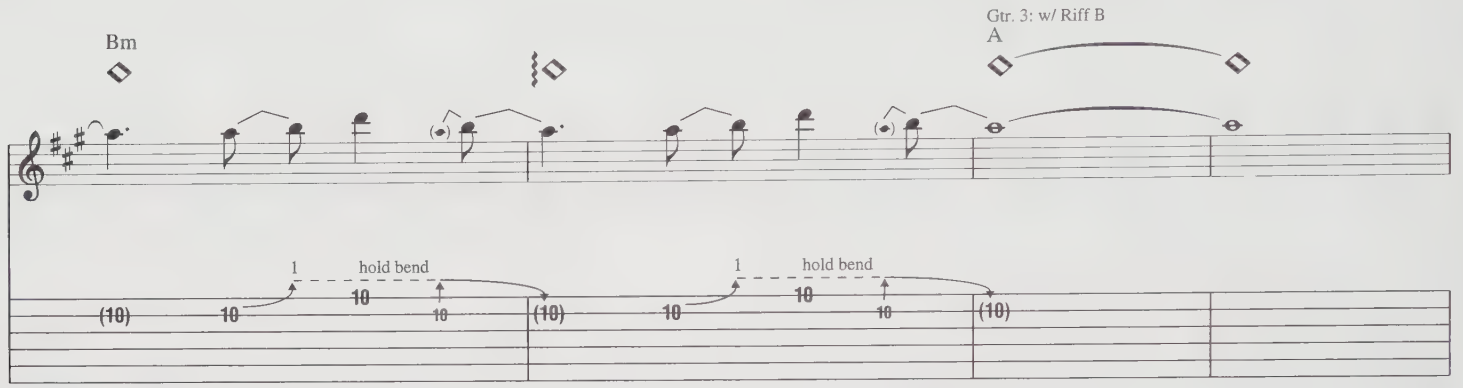
* Beat 1 is tied from the previous meas., not struck.

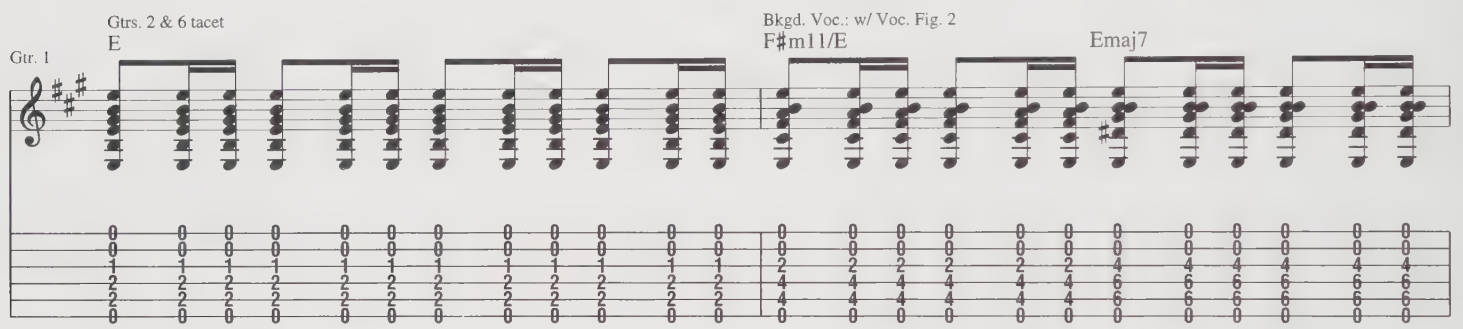
Gtr. 1: w/ Rhy. Fill 1
Gtr. 2: w/ Fill 2

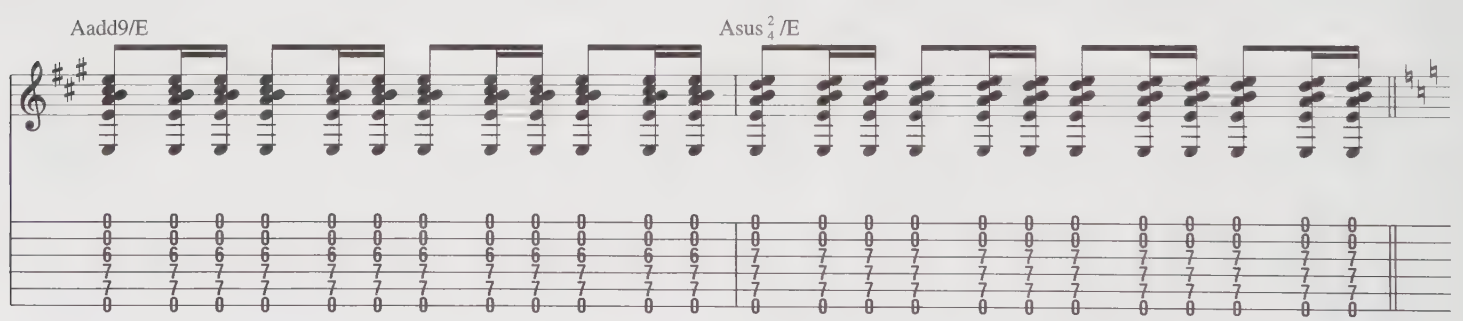
Interlude

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 3
Gtrs. 4 & 5 tacet

Gtr. 2



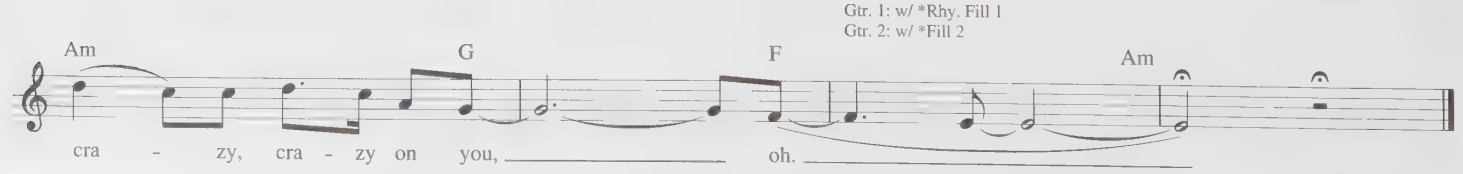




Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)
Gtr. 2: w/ Riff A (1st 6 meas.)

Gtr. 1: w/ *Rhy. Fill 1
Gtr. 2: w/ *Fill 2



* Last meas. w/ fermata

Drive My Car

Words and Music by John Lennon and Paul McCartney

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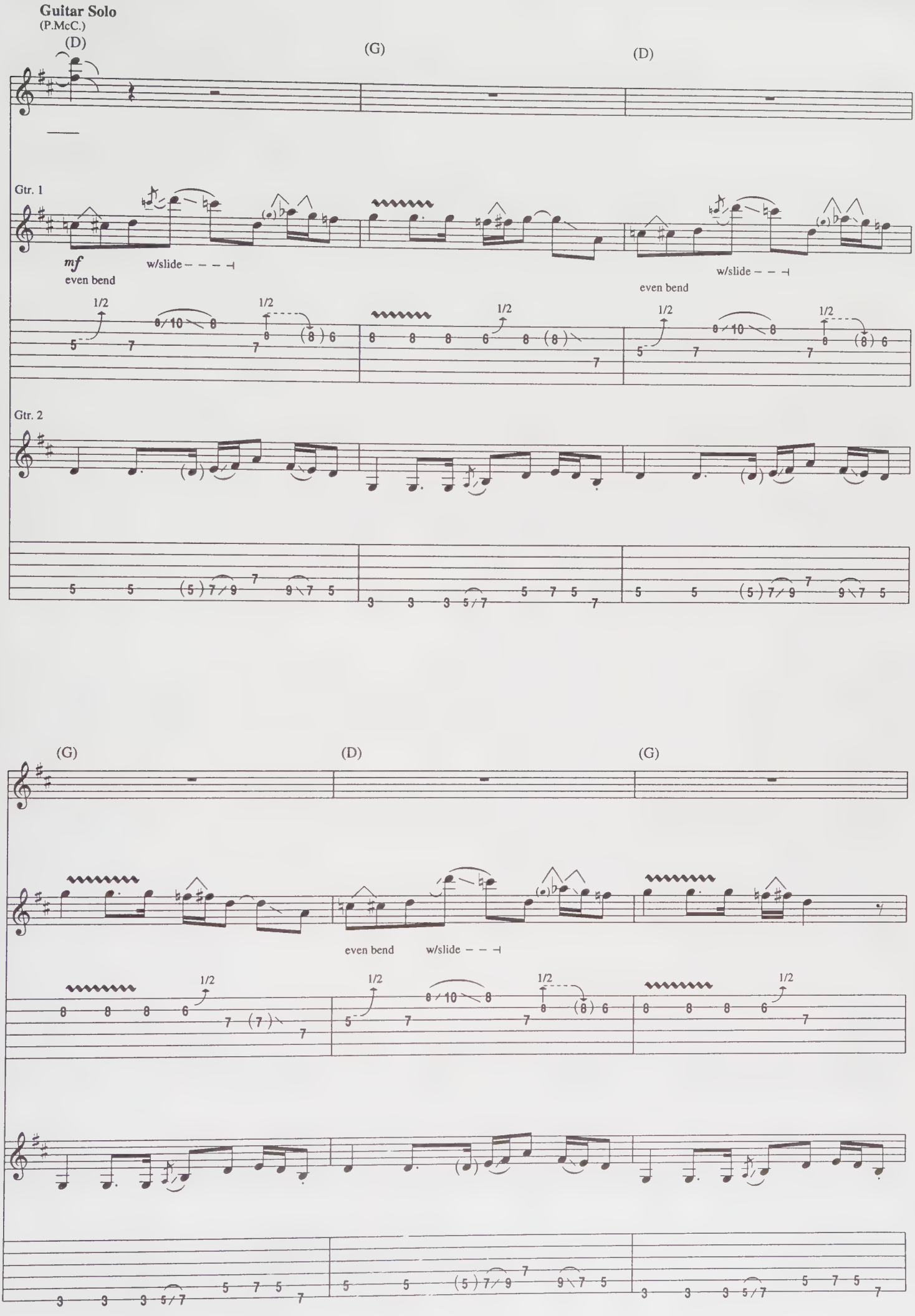
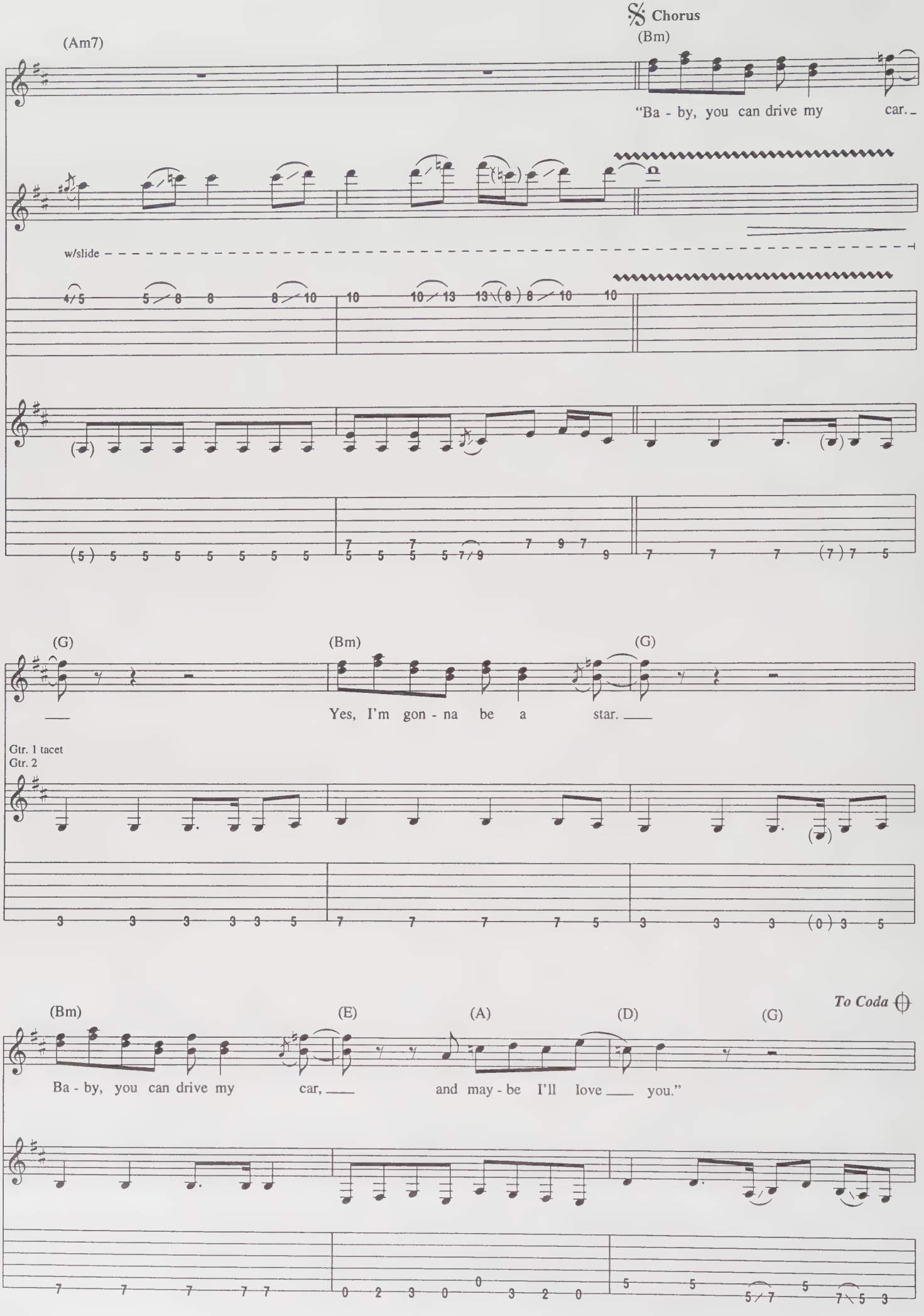
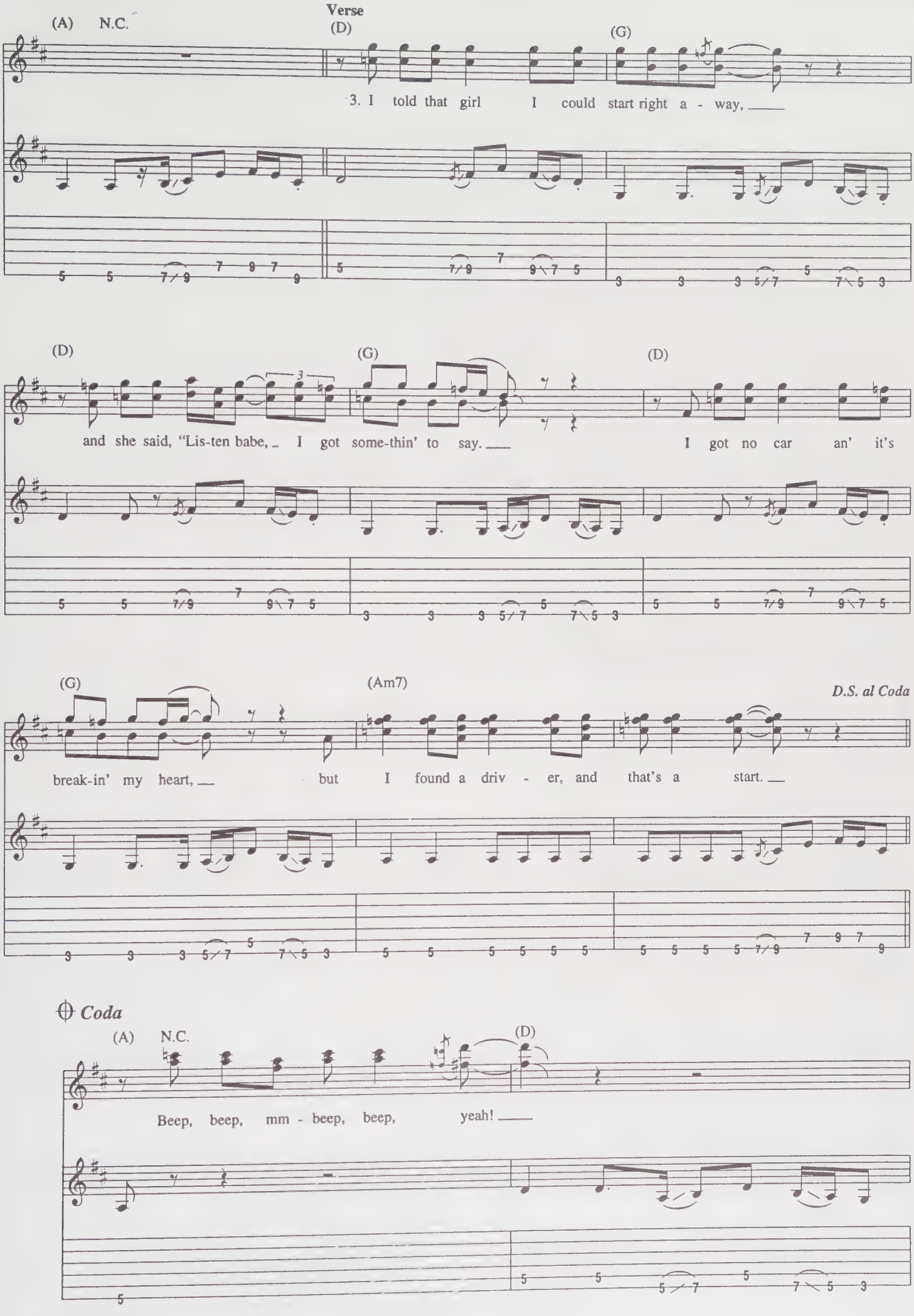
Chorus
(Bm)
(G)
in be - tween.
bet - ter time.
Ba - by, you can drive my car.
(Bm)
(G)
(Bm)
Yes, I'm gon - na be a star.
Ba - by, you can drive my car,
1.
(E)
(A)
(D)
(A)
and may - be I'll love you."
2.
(D)
(A)
N.C.
you."
Beep beep, mm - beep, beep, yeah!
Gtr. 1 (P.McC.)


Guitar Solo
(P.McC.)
(D)
(G)
(D)
Gtr. 1
mf
even bend
w/slide
even bend
w/slide
Gtr. 2
(G)
(D)
(G)
even bend
w/slide

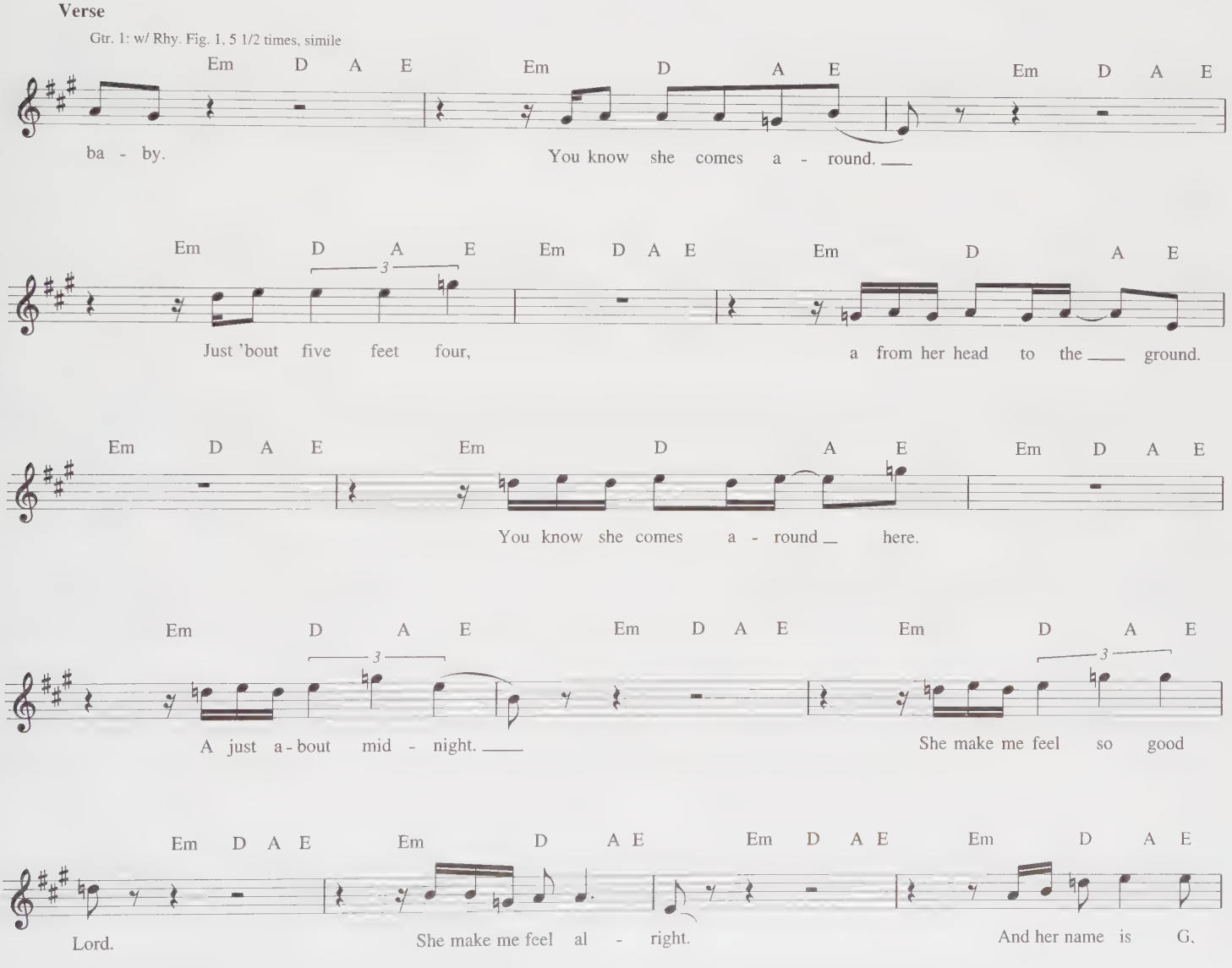

Chorus
(Am7)
(Bm)
"Ba - by, you can drive my car.
w/slide
(G)
(Bm)
(G)
Yes, I'm gon - na be a star.
Gtr. 1 tacet
Gtr. 2
(Bm)
(E)
(A)
(D)
(G)
To Coda
Ba - by, you can drive my car,
and may - be I'll love you."


(A) N.C.
Verse
(D)
(G)
3. I told that girl I could start right a - way,
(D)
(G)
(D)
and she said, "Lis-ten babe, I got some-thin' to say.
I got no car an' it's
(G)
(Am7)
D.S. al Coda
break-in' my heart, but I found a driv - er, and that's a start.
Coda
(A) N.C.
(D)
Beep, beep, mm - beep, beep, yeah!

(A)
(D)
(A)
Beep, beep, mm - beep, beep, yeah!
Beep, beep, mm - beep, beep, yeah!
Begin fade
(D)
(A)
Beep, beep, mm - beep, beep, yeah!
Gtr. 2
Gtr. 1
w/slide
Fade out
(D)
(A)
(D)
Beep, beep, mm - beep, beep, yeah!

Gloria

Words and Music by Van Morrison



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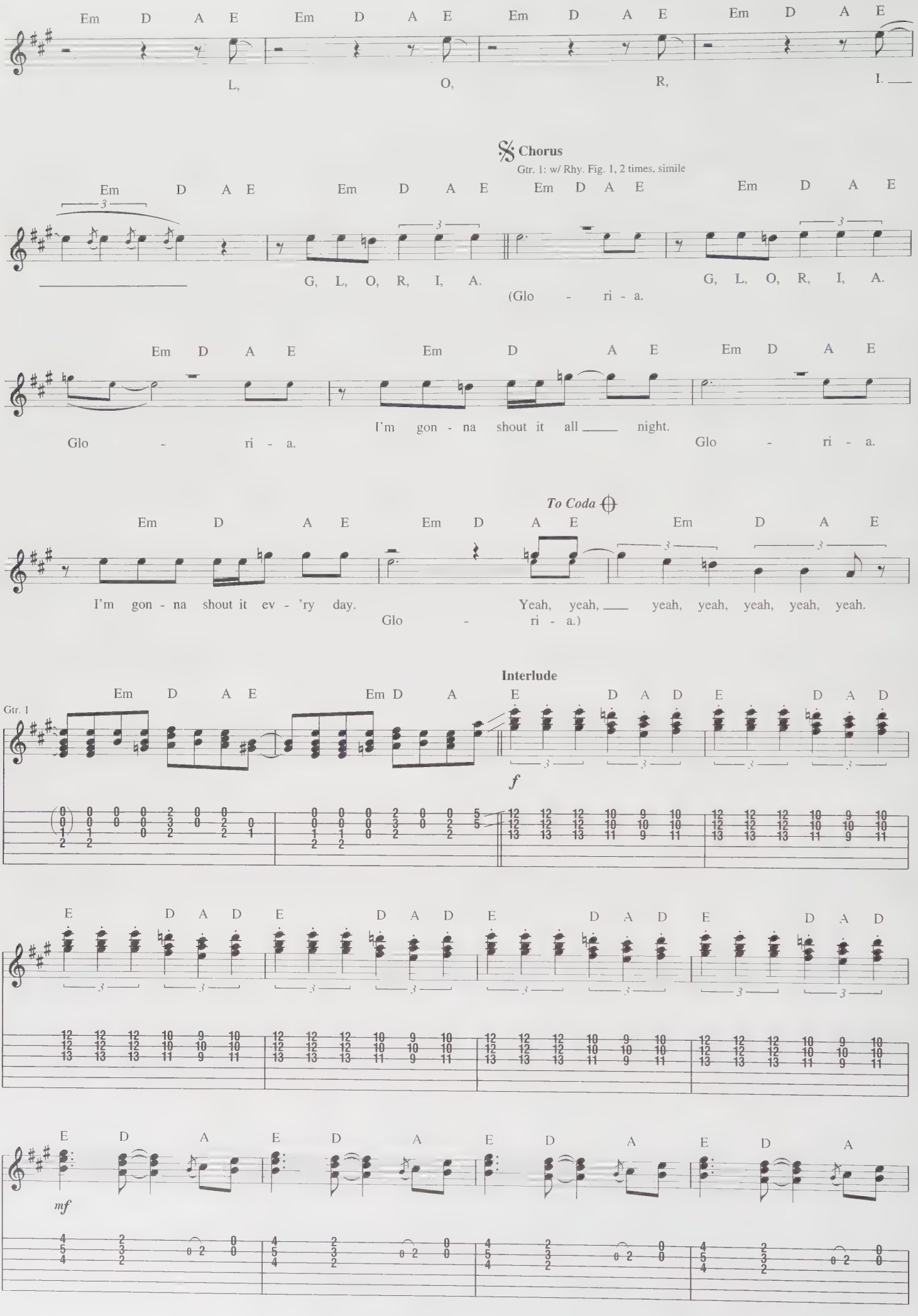
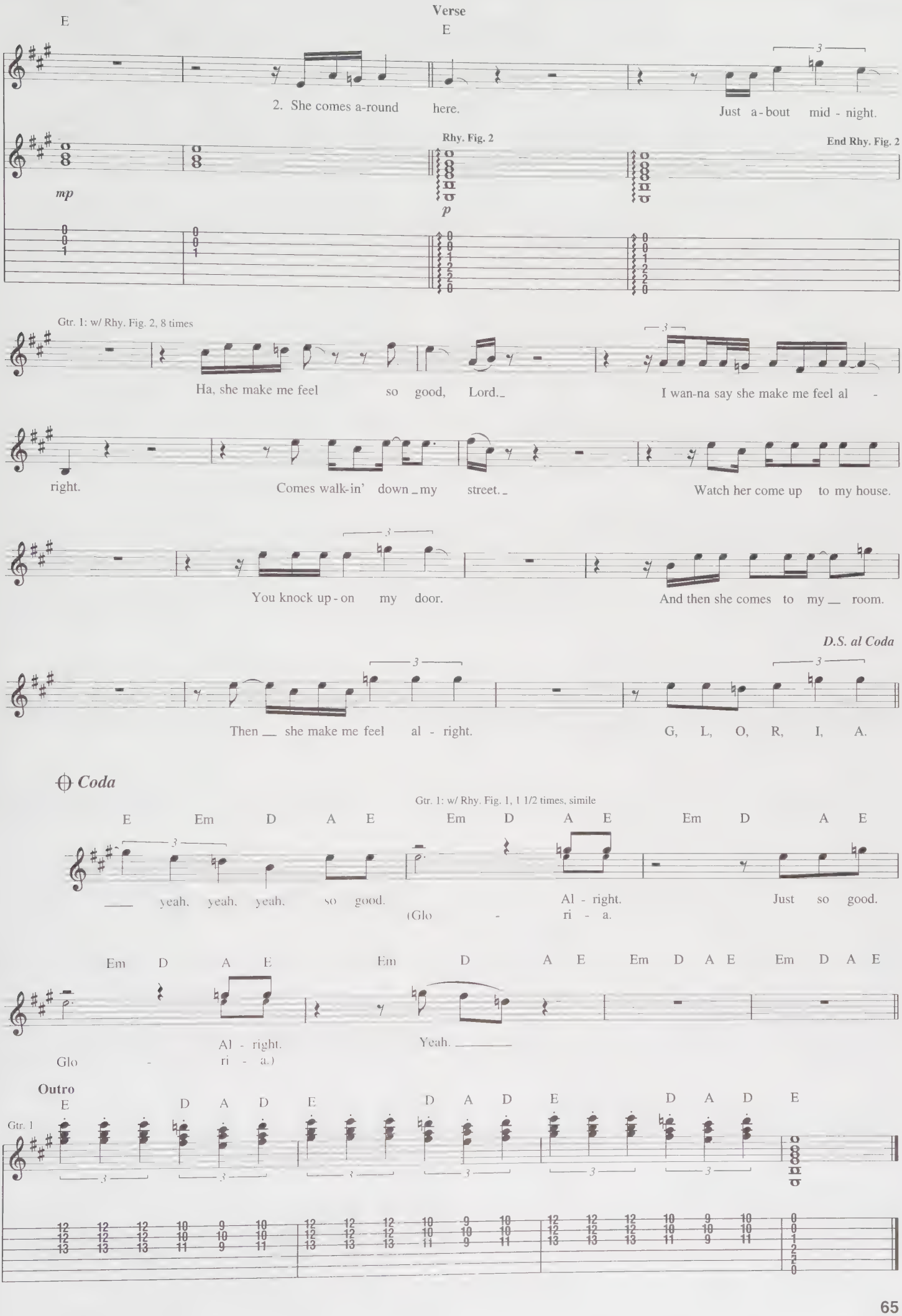
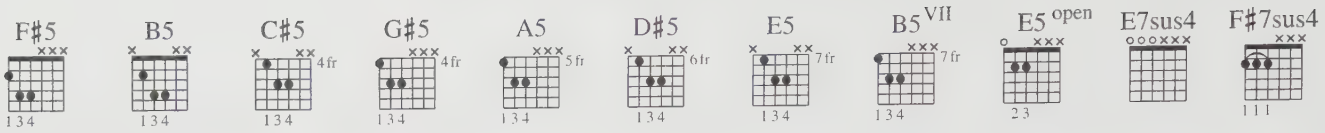

Em D A E Em D A E Em D A E Em D A E
L, O, R, I.
Chorus
Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
Em D A E Em D A E Em D A E Em D A E
G, L, O, R, I, A. G, L, O, R, I, A.
(Glo - ri - a.
Em D A E Em D A E Em D A E
I'm gon - na shout it all night.
Glo - ri - a. Glo - ri - a.
To Coda
Em D A E Em D A E Em D A E
I'm gon - na shout it ev - 'ry day. Yeah, yeah, yeah, yeah, yeah, yeah, yeah.
Glo - ri - a.)
Interlude
Gtr. 1
Em D A E Em D A E D A D E D A D
f
E D A D E D A D E D A D E D A D
E D A E D A E D A E D A
mf


Verse
E
2. She comes a-round here.
Just a-bout mid - night.
Rhy. Fig. 2
End Rhy. Fig. 2
mp
p
Gtr. 1: w/ Rhy. Fig. 2, 8 times
Ha, she make me feel so good, Lord.
I wan-na say she make me feel al -
right.
Comes walk-in' down my street.
Watch her come up to my house.
You knock up - on my door.
And then she comes to my room.
D.S. al Coda
Then she make me feel al - right.
G, L, O, R, I, A.
Coda
Gtr. 1: w/ Rhy. Fig. 1, 1 1/2 times, simile
E Em D A E Em D A E Em D A E
yeah, yeah, yeah, so good.
Al - right.
Just so good.
(Glo - ri - a.
Em D A E Em D A E Em D A E Em D A E
Al - right.
Yeah.
Glo - ri - a.)
Outro
E D A D E D A D E D A D E
Gtr. 1

Godzilla

Words and Music by Donald Roeser



Intro

Moderately ♩ = 90

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

F♯5 B5 C♯5 G♯5 A5 D♯5 E5 B5VII F♯5 B5 C♯5 G♯5 A5 D♯5 E5 B5VII

Rhy. Fig. 1 **End Rhy. Fig. 1**

*Gtr. 1 (dist.)

w/ panned delay

mf

Gtr. 2 (dist.)

Riff A

mf

full full

12 (12) (12) 12 (12)

T A B

Gtr. 3 (dist.)

Riff A1

mf

full full

9 (9) (9) 9 (9)

T A B

*Two gtrs. arr. for one.

Verse

Gtrs. 2 & 3 tacet

Gtr. 1: w/ Rhy. Fig. 1, 6 times

F♯5 B5 C♯5 G♯5 A5 D♯5 E5 B5VII F♯5 B5 C♯5 G♯5

1. With a pur-pose-ful gri-mace and a ter - ri - ble sound he

End Riff A Gtr. 4 (dist.)

full full

12 (12) 12 (12)

End Riff A1

full full

9 (9) 9 (9)

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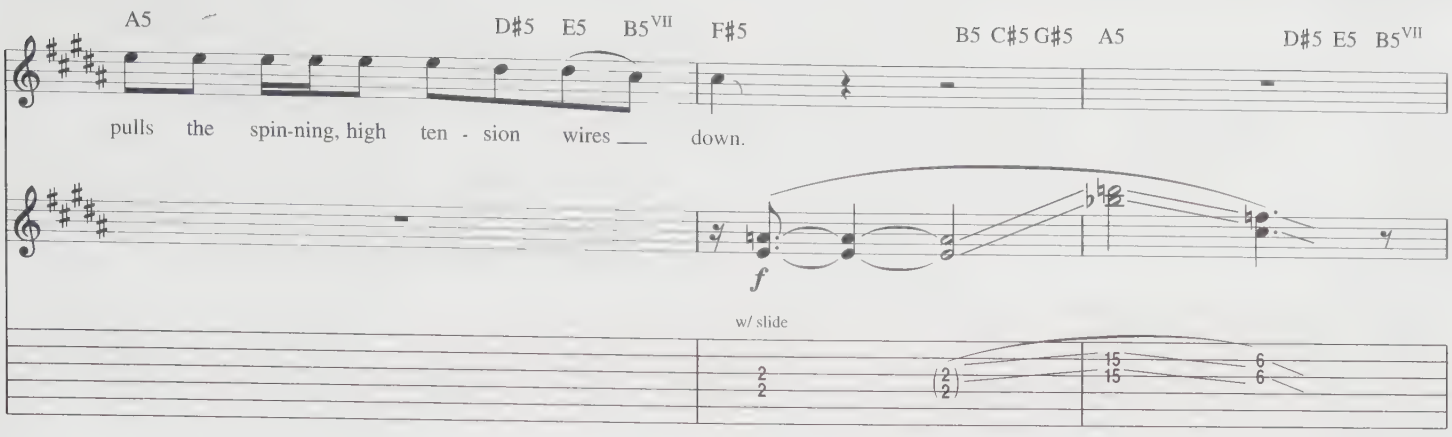
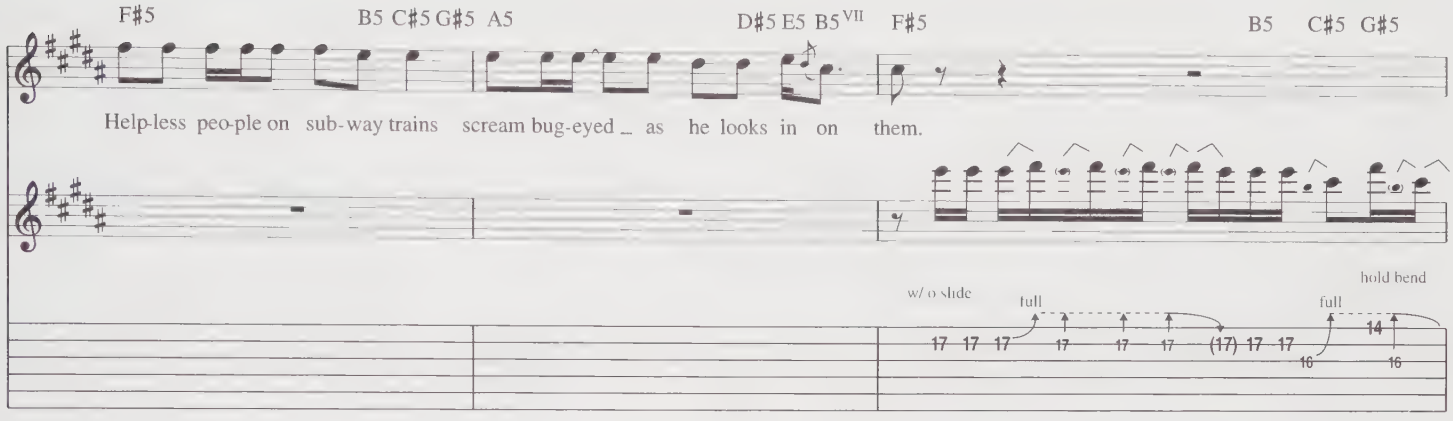
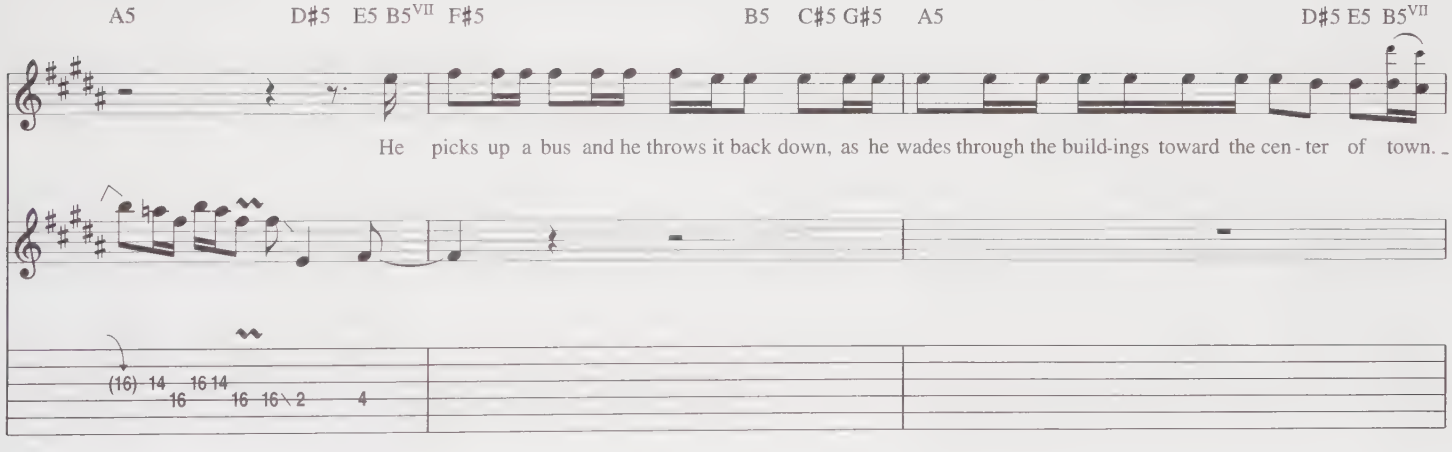
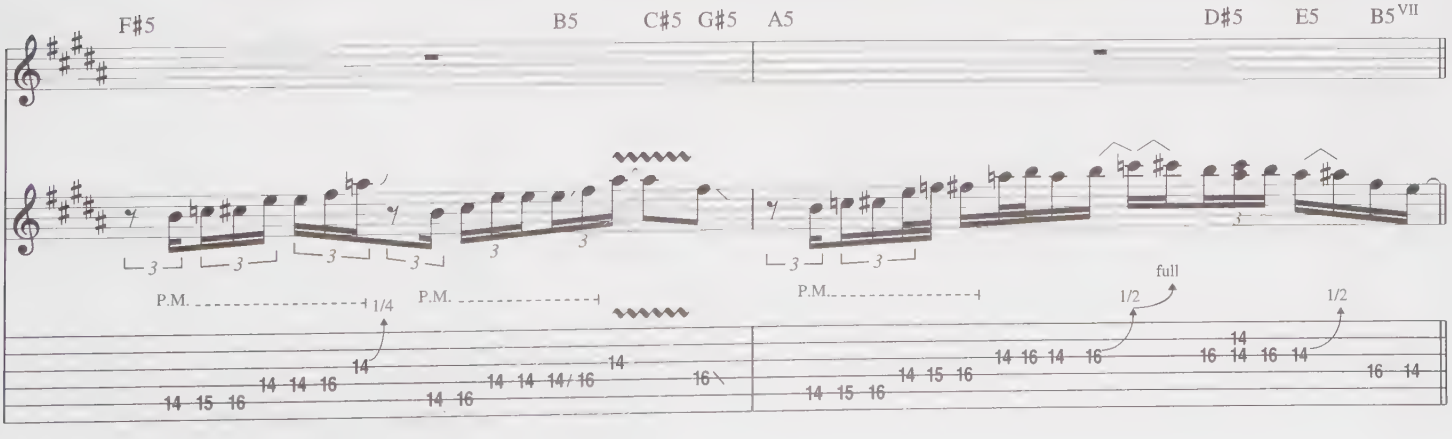
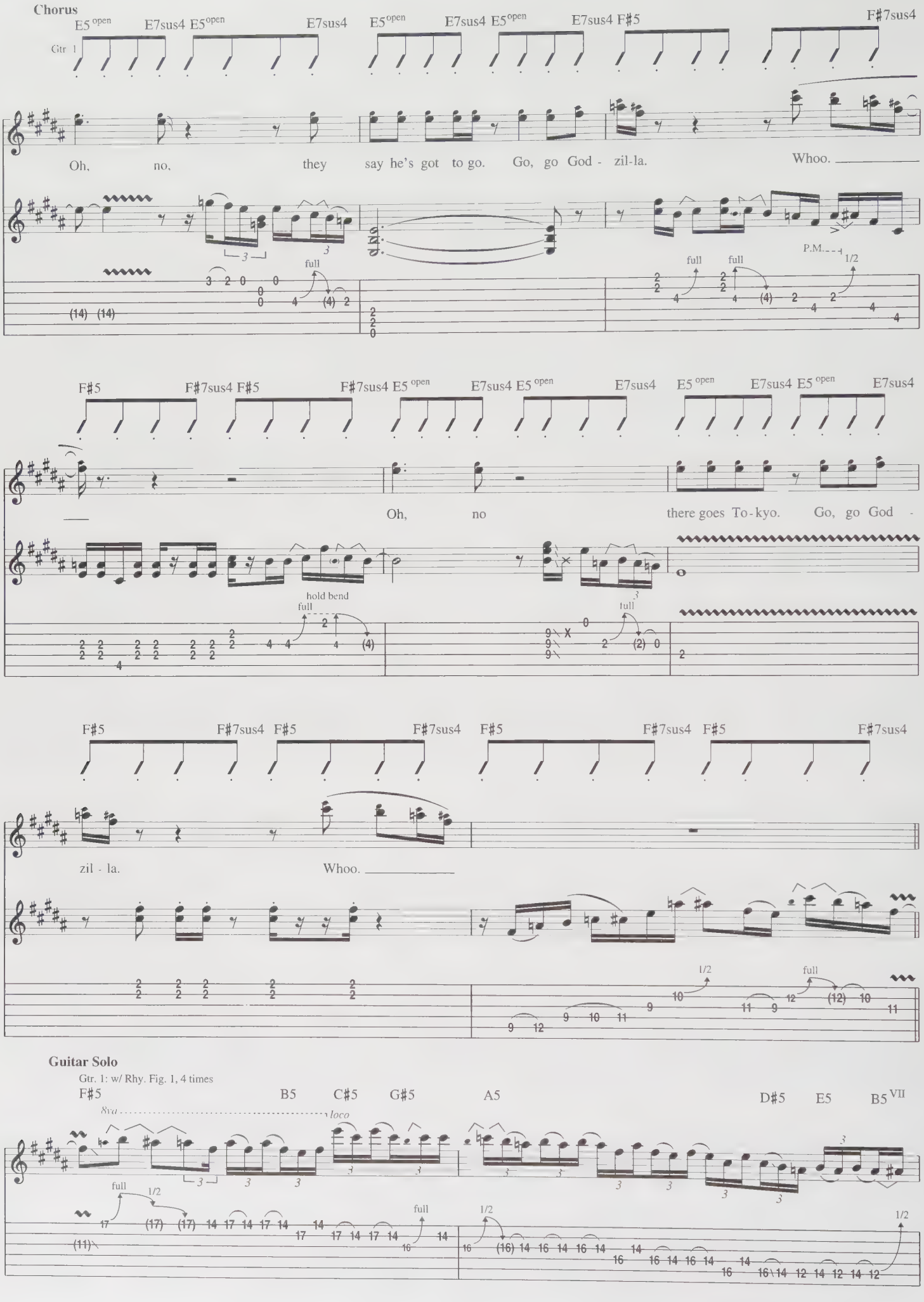

A5
D#5 E5 B5VII
F#5
B5 C#5 G#5 A5
D#5 E5 B5VII
pulls the spin-ning, high ten - sion wires down.
f
w/ slide


F#5
B5 C#5 G#5 A5
D#5 E5 B5VII
F#5
B5 C#5 G#5
Help-less peo-ple on sub-way trains scream bug-eyed as he looks in on them.
w/ o slide
full
full
hold bend


A5
D#5 E5 B5VII
F#5
B5 C#5 G#5 A5
D#5 E5 B5VII
He picks up a bus and he throws it back down, as he wades through the build-ings toward the cen - ter of town.


F#5
B5 C#5 G#5 A5
D#5 E5 B5VII
P.M.
1/4
P.M.
P.M.
full
1/2
1/2


Chorus
E5 open E7sus4 E5 open E7sus4 E5 open E7sus4 E5 open E7sus4 F♯5 F♯7sus4
Gtr. 1
Oh, no, they say he's got to go. Go, go God - zil-la. Whoo.
full
full full 1/2
P.M.
F♯5 F♯7sus4 F♯5 F♯7sus4 E5 open E7sus4 E5 open E7sus4 E5 open E7sus4 E5 open E7sus4
Oh, no there goes To-kyo. Go, go God -
hold bend
full
full
F♯5 F♯7sus4 F♯5 F♯7sus4 F♯5 F♯7sus4 F♯5 F♯7sus4
zil - la. Whoo.
1/2
full
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1, 4 times
F♯5 B5 C♯5 G♯5 A5 D♯5 E5 B5 VII
8va
loco
full 1/2
full
1/2
1/2

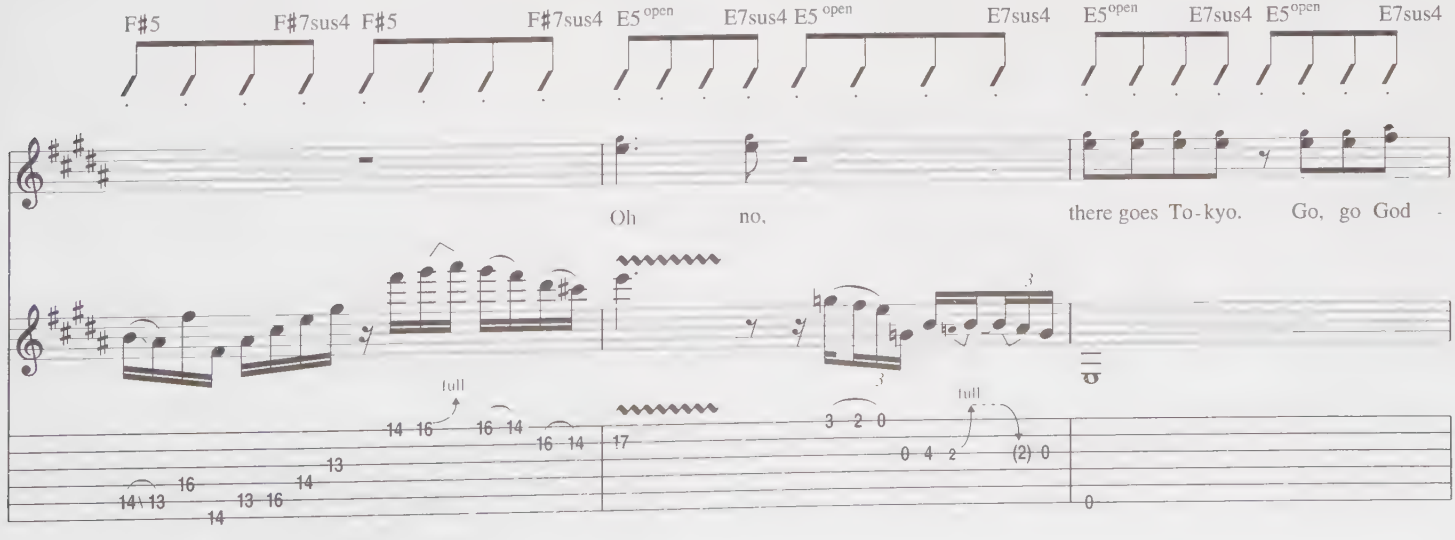
F♯5
B5
C♯5 G♯5
A5
D♯5
E5
B5VII
full

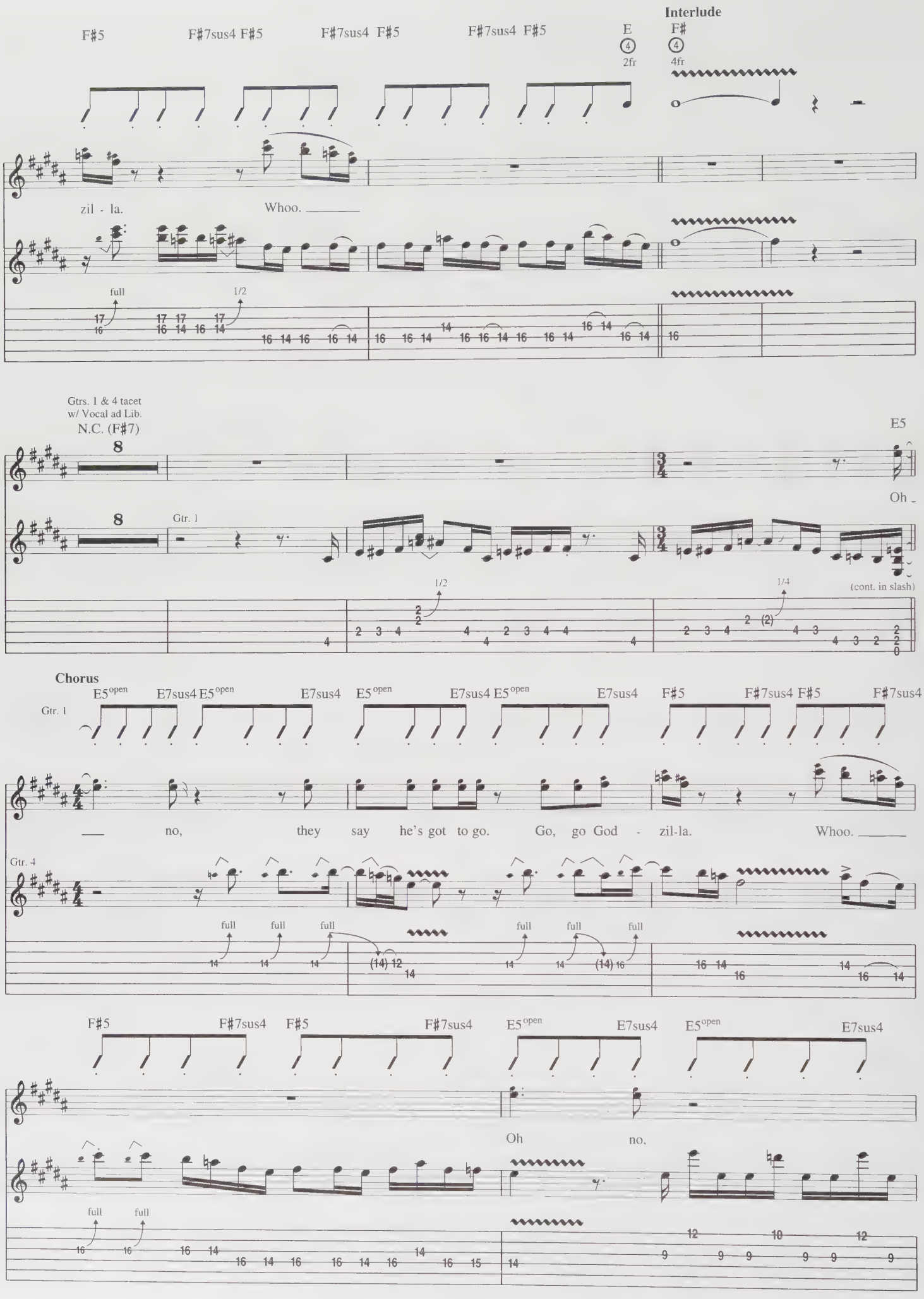
F♯5
B5
C♯5
G♯5
A5
D♯5
E5
B5VII
full

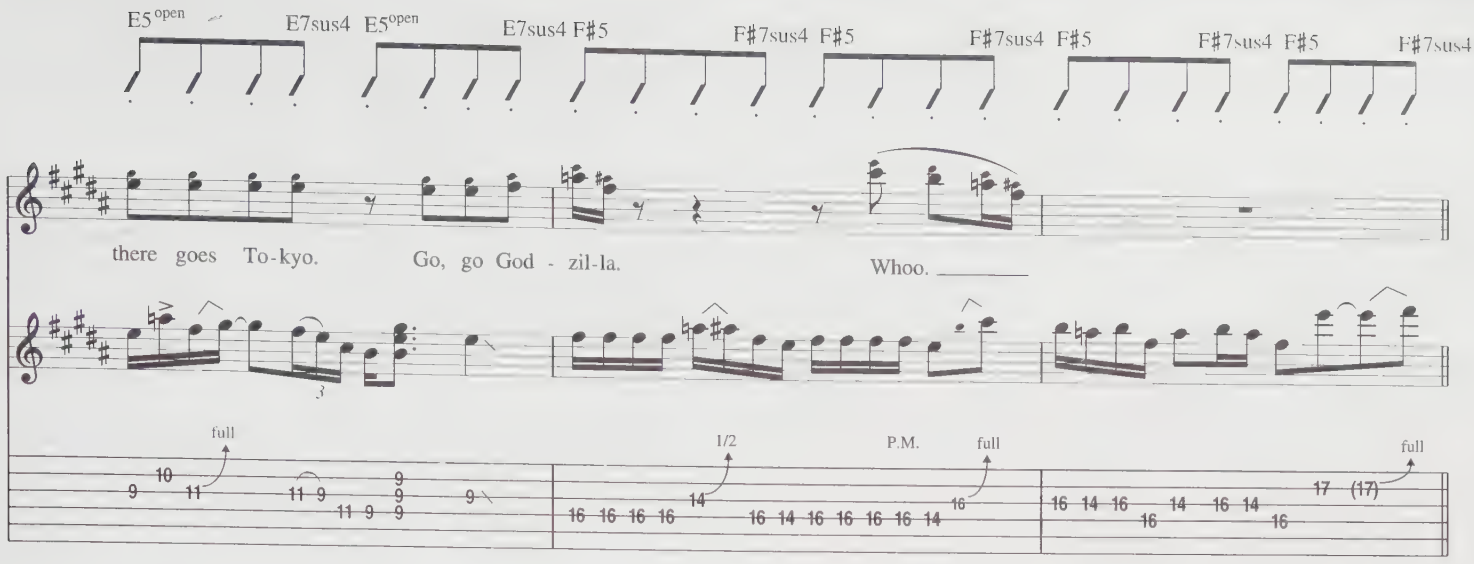
F♯5
B5
C♯5 G♯5
A5
D♯5
E5
B5VII
full

Chorus

E5 open
E7sus4
F♯5
F♯7sus4
Gtr 1
Oh no, they say he's got to go. Go, go God - zil-la. Whoo.
8va
loco
P.M.
full
1 1/2

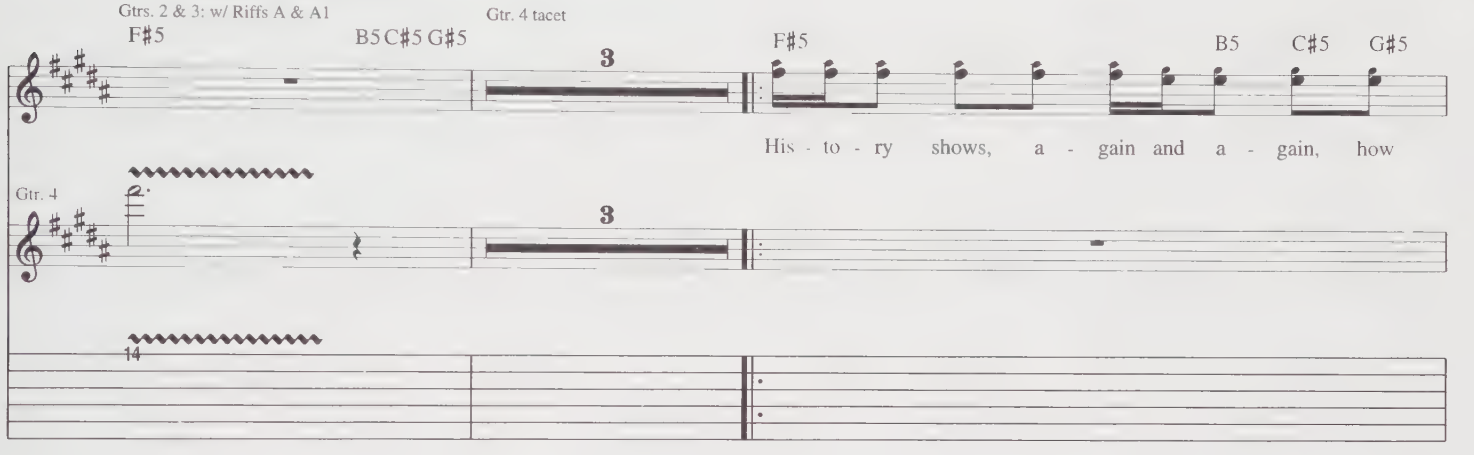

F♯5
F♯7sus4
E5 open
E7sus4
Oh no, there goes To-kyo. Go, go God -
full

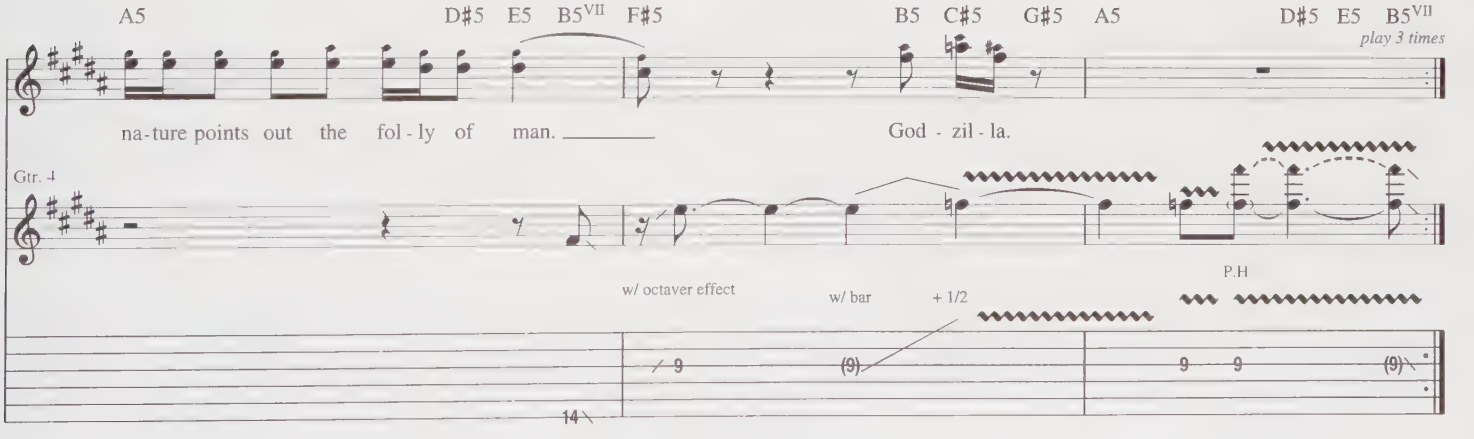

F♯5
F♯7sus4 F♯5
F♯7sus4 F♯5
F♯7sus4 F♯5
E
2fr
Interlude
F♯
4fr
zil - la.
Whoo.
full
1/2
Gtrs. 1 & 4 tacet
w/ Vocal ad Lib.
N.C. (F♯7)
Gtr. 1
E5
Oh
1/2
1/4
(cont. in slash)
Chorus
E5 open
E7sus4
F♯5
F♯7sus4
Gtr. 1
no, they say he's got to go. Go, go God - zil-la. Whoo.
Gtr. 4
full
(14) 12
(14) 16
Oh no.

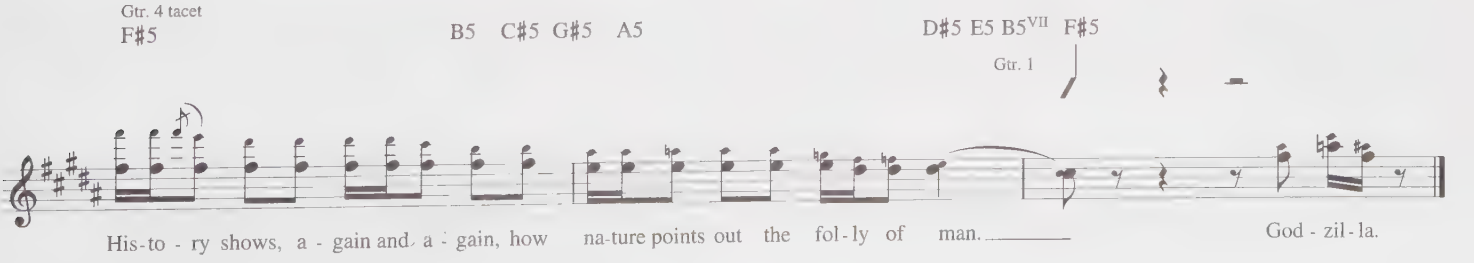


Outro

Gtr. 1: w/ Rhy. Fig. 1, 9 times, simile
Gtrs. 2 & 3: w/ Riffs A & A1

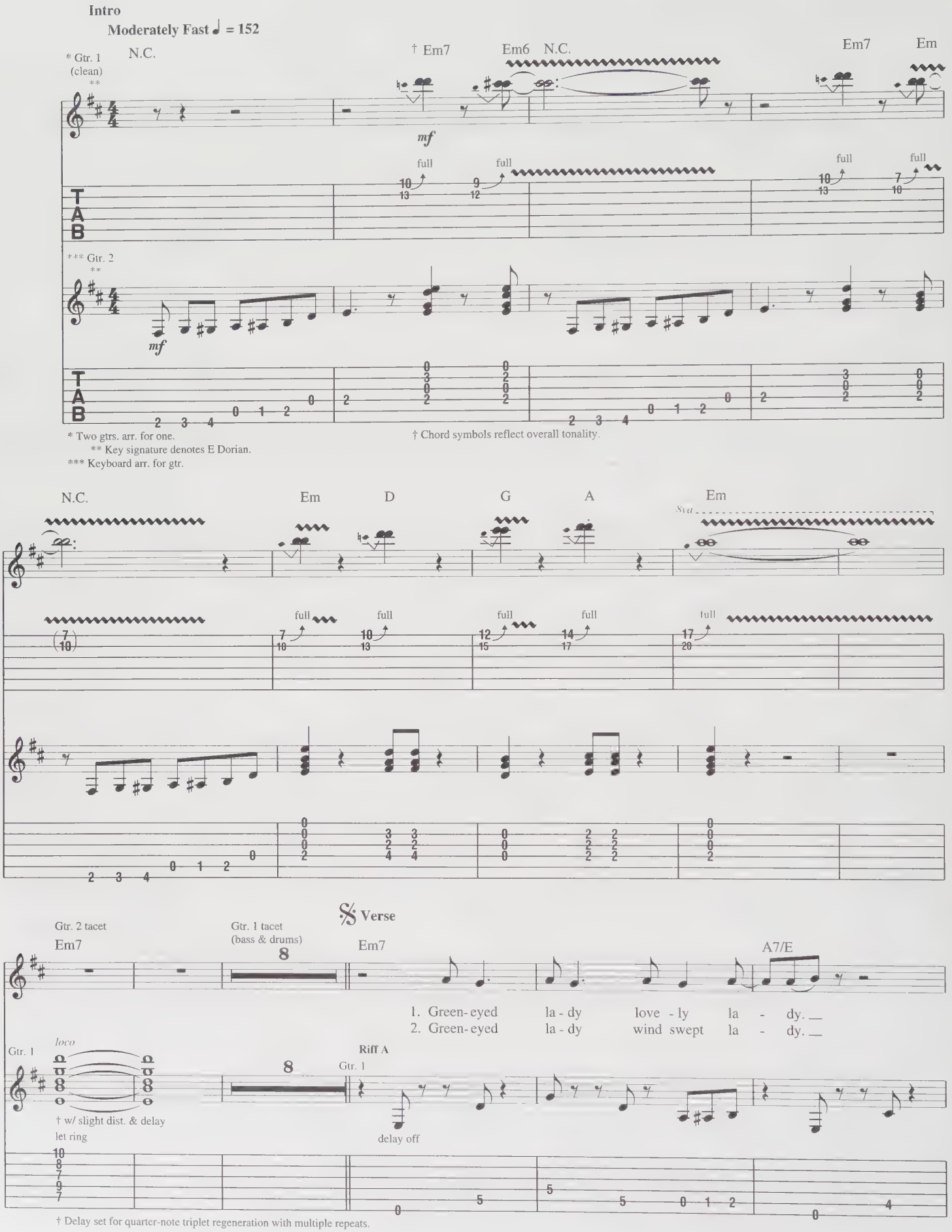






Green-Eyed Lady

Words and Music by Jerry Corbetta, J.C. Phillips and David Riordan



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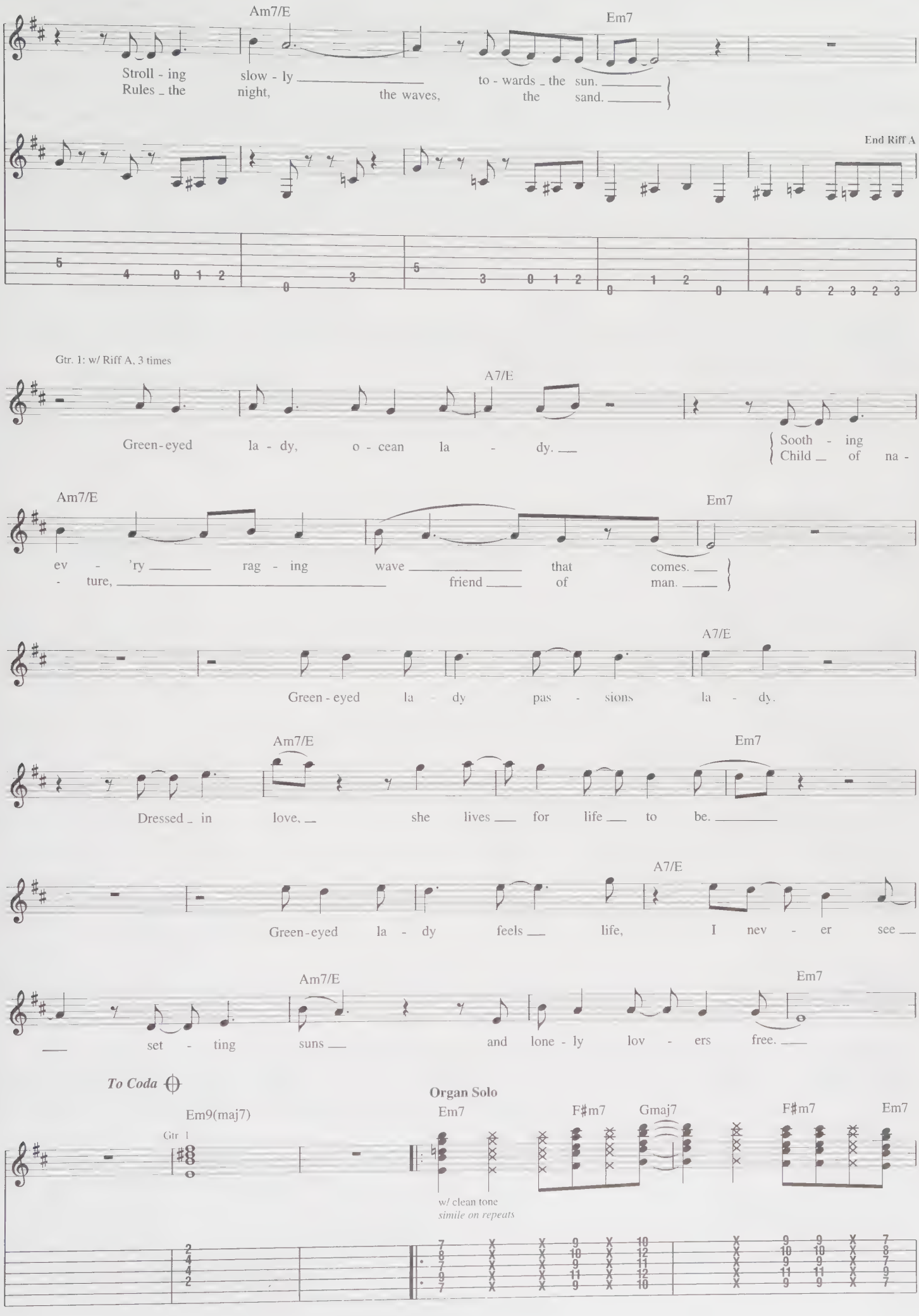
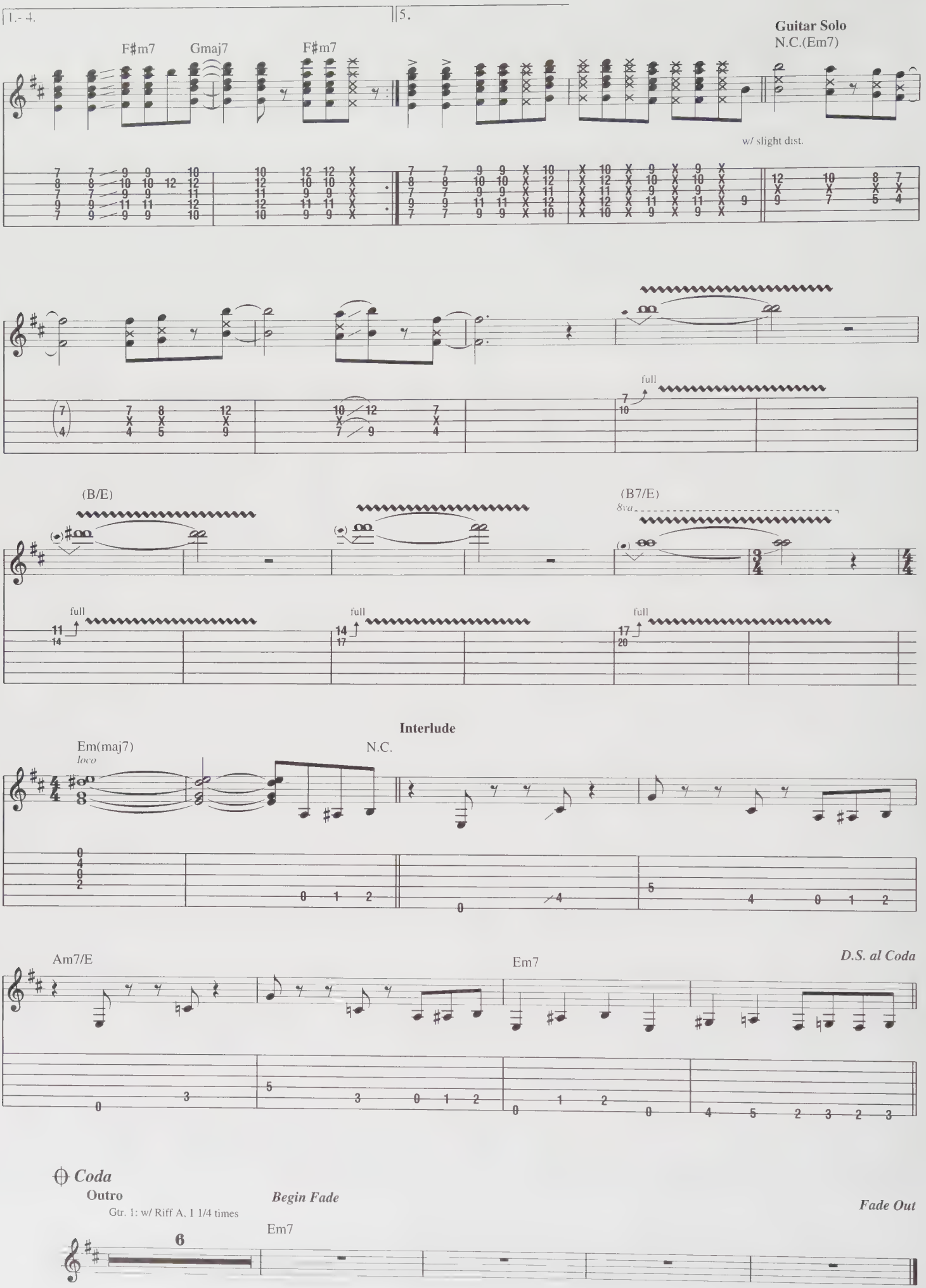
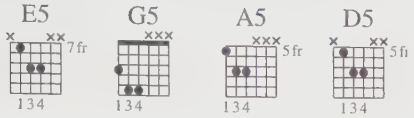

Am7/E
Em7
Stroll - ing slow - ly to - wards the sun.
Rules the night, the waves, the sand.
End Riff A
Gtr. 1: w/ Riff A, 3 times
A7/E
Green-eyed la - dy, o - cean la - dy.
Sooth - ing
Child of na -
Am7/E
Em7
ev - 'ry rag - ing wave that comes.
- ture, friend of man.
A7/E
Green-eyed la - dy pas - sions la - dy.
Am7/E
Em7
Dressed in love, she lives for life to be.
A7/E
Green-eyed la - dy feels life, I nev - er see
Am7/E
Em7
set - ting suns and lone - ly lov - ers free.
To Coda
Em9(maj7)
Gtr. 1
Organ Solo
Em7
F♯m7
Gmaj7
F♯m7
Em7
w/ clean tone
simile on repeats


1.- 4.
5.
F♯m7
Gmaj7
F♯m7
Guitar Solo
N.C.(Em7)
w/ slight dist.
full
(B/E)
(B7/E)
8va
full
full
full
Interlude
Em(maj7)
loco
N.C.
Am7/E
Em7
D.S. al Coda
Coda
Outro
Gtr. 1: w/ Riff A, 1 1/4 times
Begin Fade
Em7
Fade Out

Hair of the Dog

Words and Music by Dan McCafferty, Darrell Sweet, Pete Agnew and Manuel Charlton



Intro

Moderate Rock ♩ = 128

*Gtrs. 1 & 2 (dist.)
(drums)
**
***E7
Riff A
End Riff A
mf
simile on repeat

*composite arrangement
**Key signature denotes E Mixolydian.
***Chord symbols reflect implied harmony.

Verse

Gtr. 1: w/ Riff A
Gtr. 2: w/ Riff A, 2 times

E7

1. Heart break - er, soul shak - er, I've been told ___ a - bout you.
2. Talk-in' jiv - ey, poi - son i - vy, you ain't gon - na cling ___ to me. ___

Steam-roll - er, mid-night stroll - er, what they've been say - in' must be true. ___
Man tak - er, born fak - er, I ain't so blind ___ I can't ___ see.

Gtr. 1

A7

Red hot ma-ma, vel - vet charm-er, time's come to pay your dues. ___

Gtr. 1

Gtr. 2

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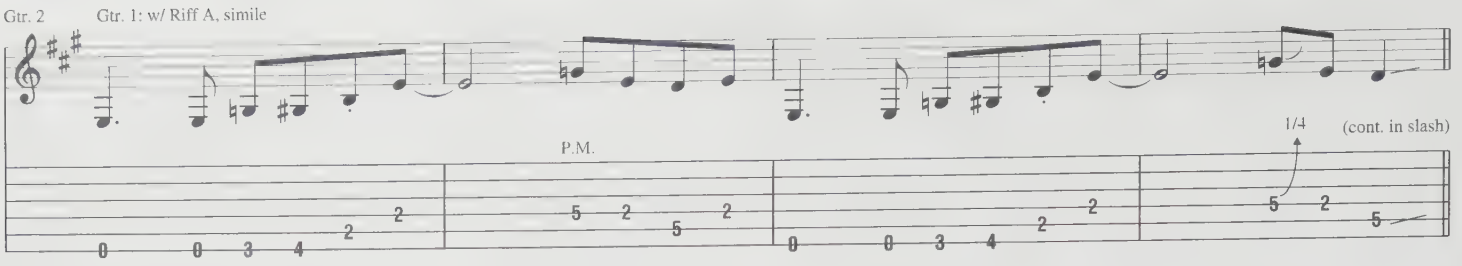
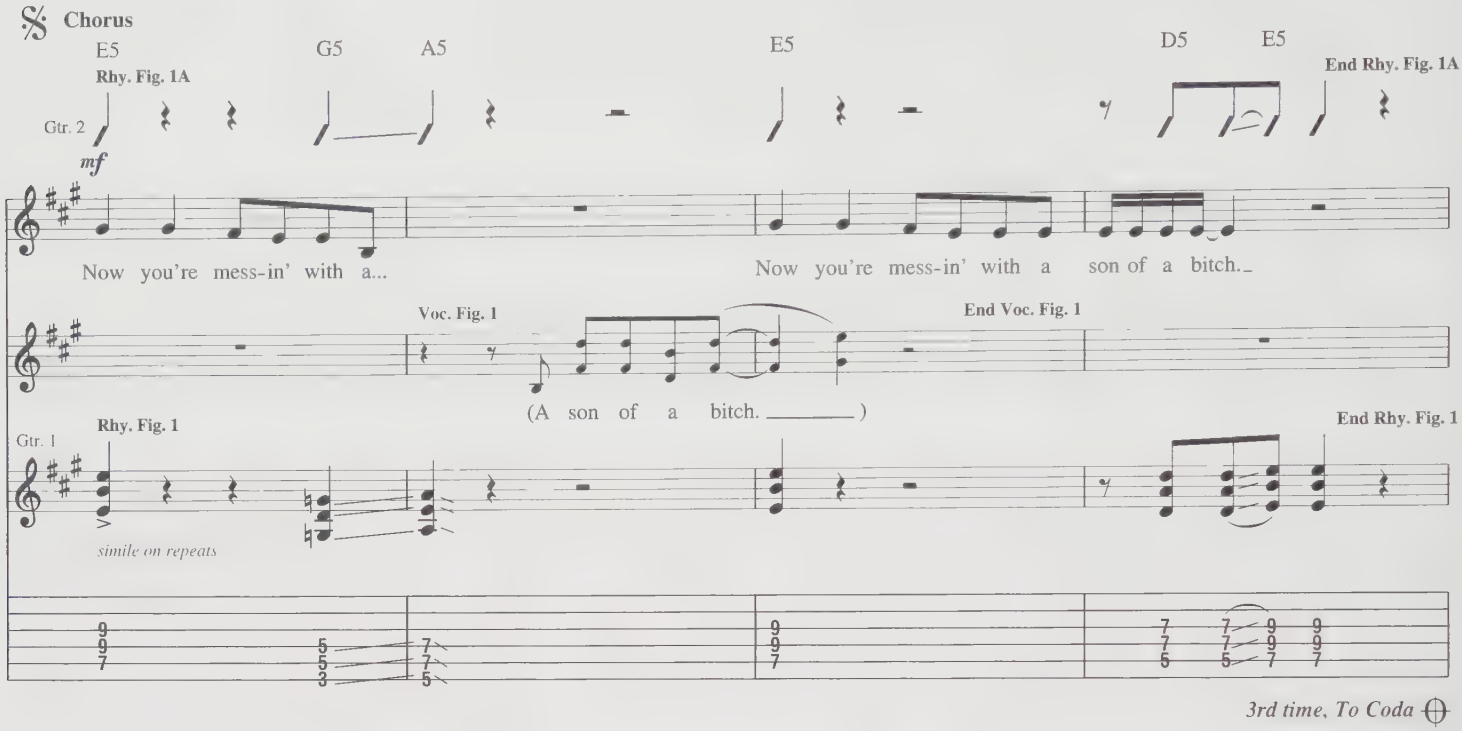
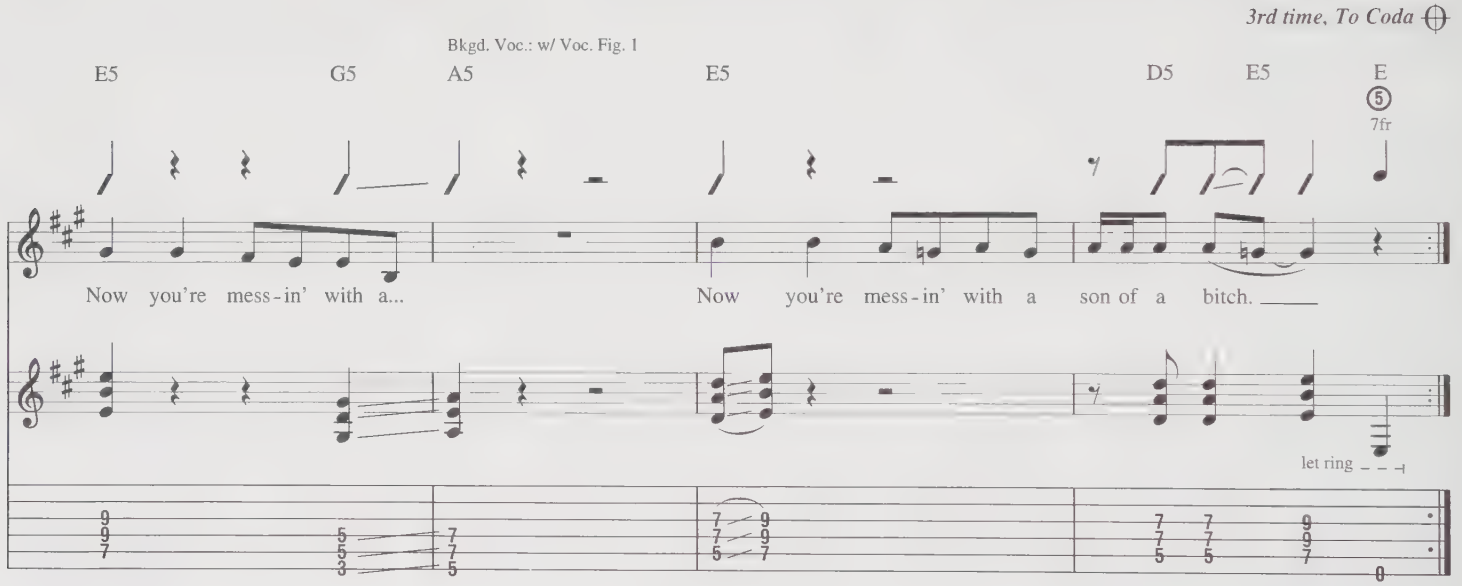
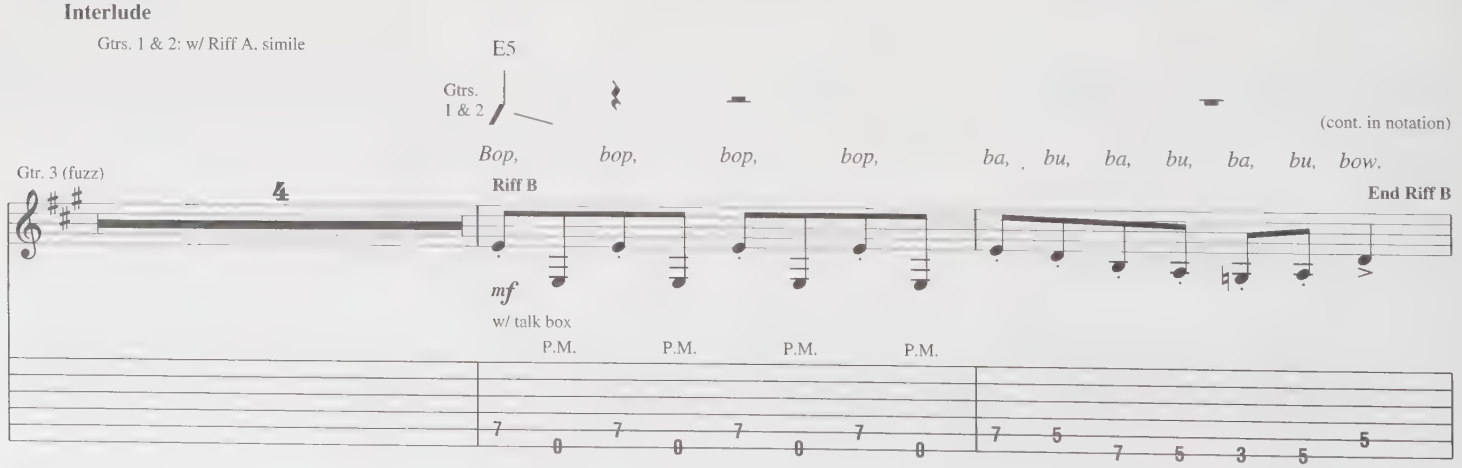
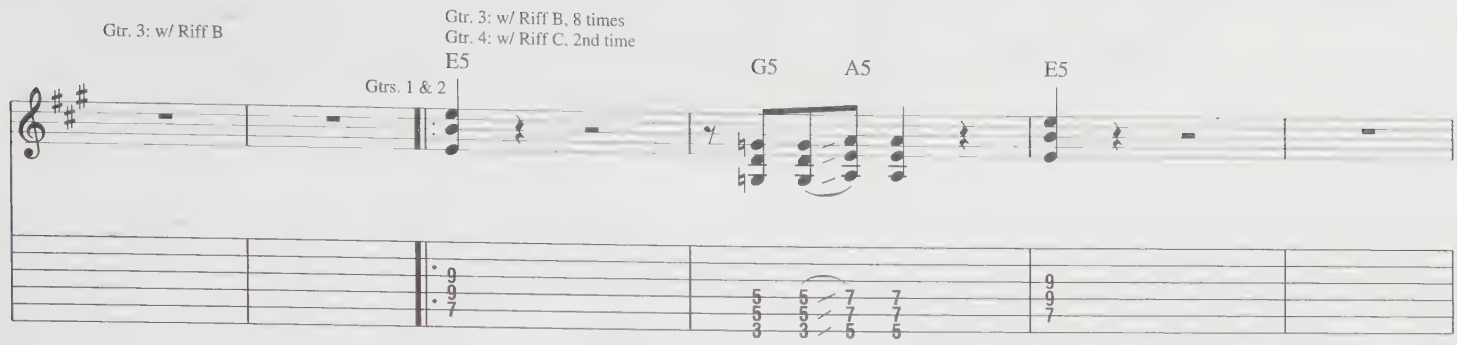
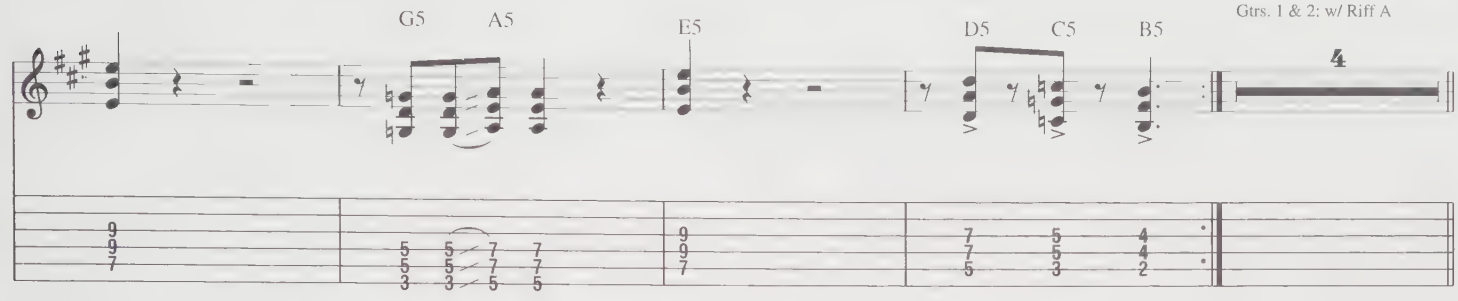

Gtr. 2
Gtr. 1: w/ Riff A, simile
P.M.
1/4
(cont. in slash)


Chorus
E5
G5
A5
E5
D5
E5
Rhy. Fig. 1A
End Rhy. Fig. 1A
Gtr. 2
mf
Now you're mess-in' with a...
Now you're mess-in' with a son of a bitch.
Voc. Fig. 1
End Voc. Fig. 1
(A son of a bitch.)
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 1
simile on repeats


3rd time, To Coda
Bkgd. Voc.: w/ Voc. Fig. 1
E5
G5
A5
E5
D5
E5
E
7fr
Now you're mess-in' with a...
Now you're mess-in' with a son of a bitch.
let ring


Interlude
Gtrs. 1 & 2: w/ Riff A, simile
E5
Gtrs. 1 & 2
(cont. in notation)
Bop, bop, bop, bop, ba, bu, ba, bu, ba, bu, bow.
Gtr. 3 (fuzz)
Riff B
End Riff B
mf
w/ talk box
P.M.
P.M.
P.M.
P.M.

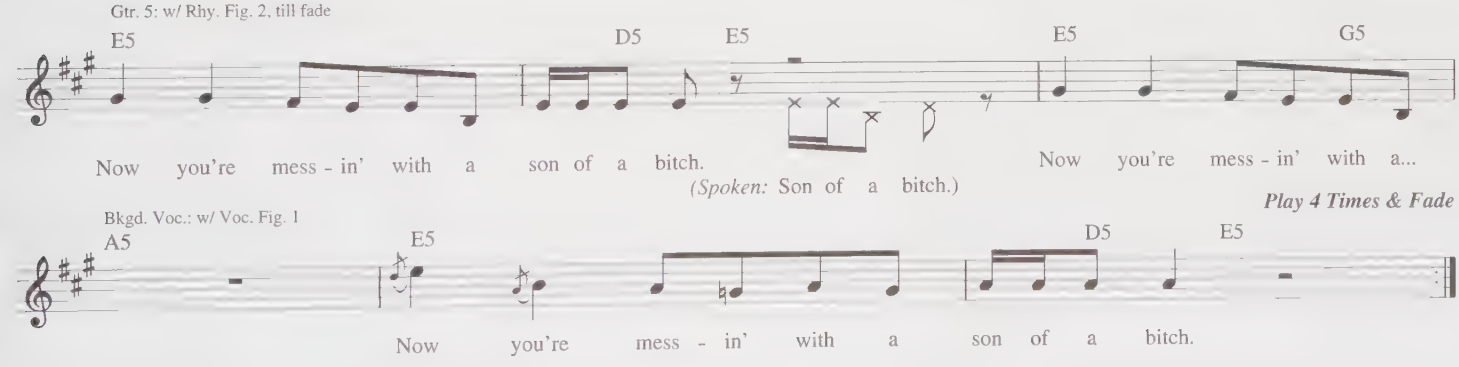

Gtr. 3: w/ Riff B
Gtr. 3: w/ Riff B, 8 times
Gtr. 4: w/ Riff C, 2nd time
E5
Gtrs. 1 & 2
G5
A5
E5

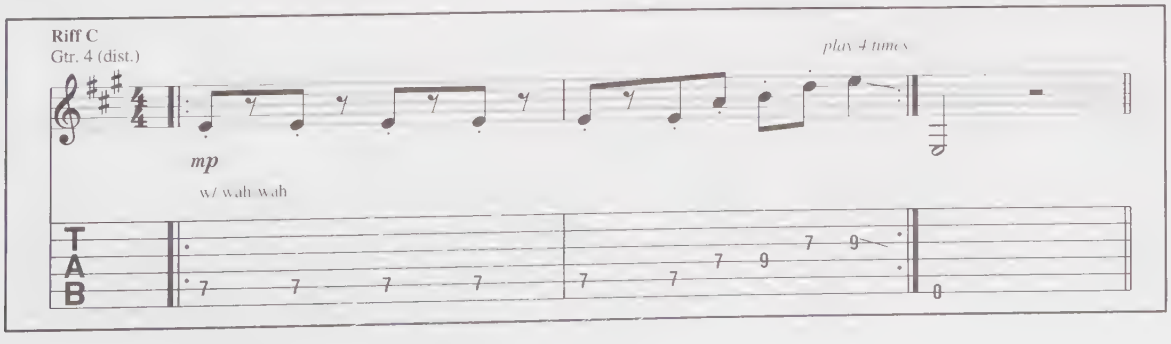

D.S. al Coda
G5
A5
E5
D5
C5
B5
Gtrs. 1 & 2: w/ Riff A
4

Coda

Outro

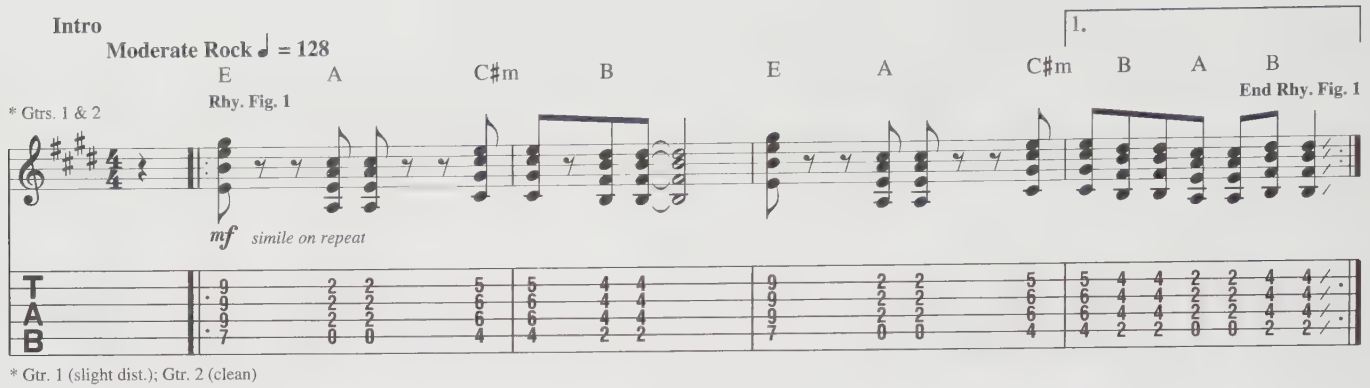
Gtrs. 1 & 2: w/ Rhy. Fig. 1, till fade
Gtr. 3: w/ Riff B, till fade, simile
Bkgd. Voc.: w/ Voc. Fig. 1
E5
G5
A5
Now you're mess - in' with a...
Gtr. 5 (clean)
Rhy. Fig. 2
End Rhy. Fig. 2
p


Gtr. 5: w/ Rhy. Fig. 2, till fade
E5
D5
E5
E5
G5
Now you're mess - in' with a son of a bitch.
Now you're mess - in' with a...
(Spoken: Son of a bitch.)
Play 4 Times & Fade
Bkgd. Voc.: w/ Voc. Fig. 1
A5
E5
D5
E5
Now you're mess - in' with a son of a bitch.


Riff C
Gtr. 4 (dist.)
play 4 times
mp
w/ wah-wah
T
A
B

Hit Me With Your Best Shot

Words and Music by Eddie Schwartz



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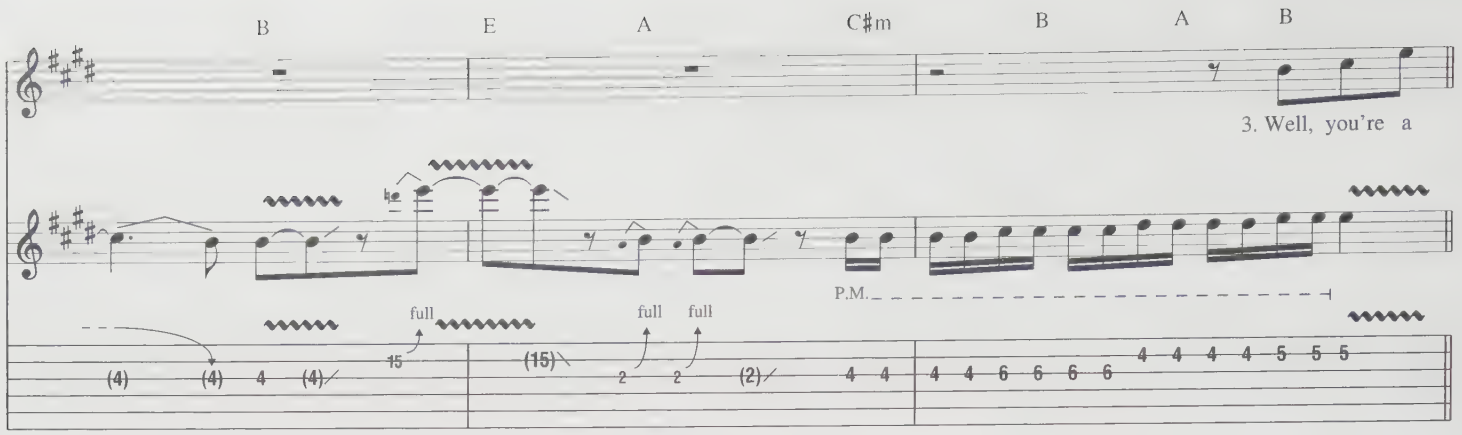
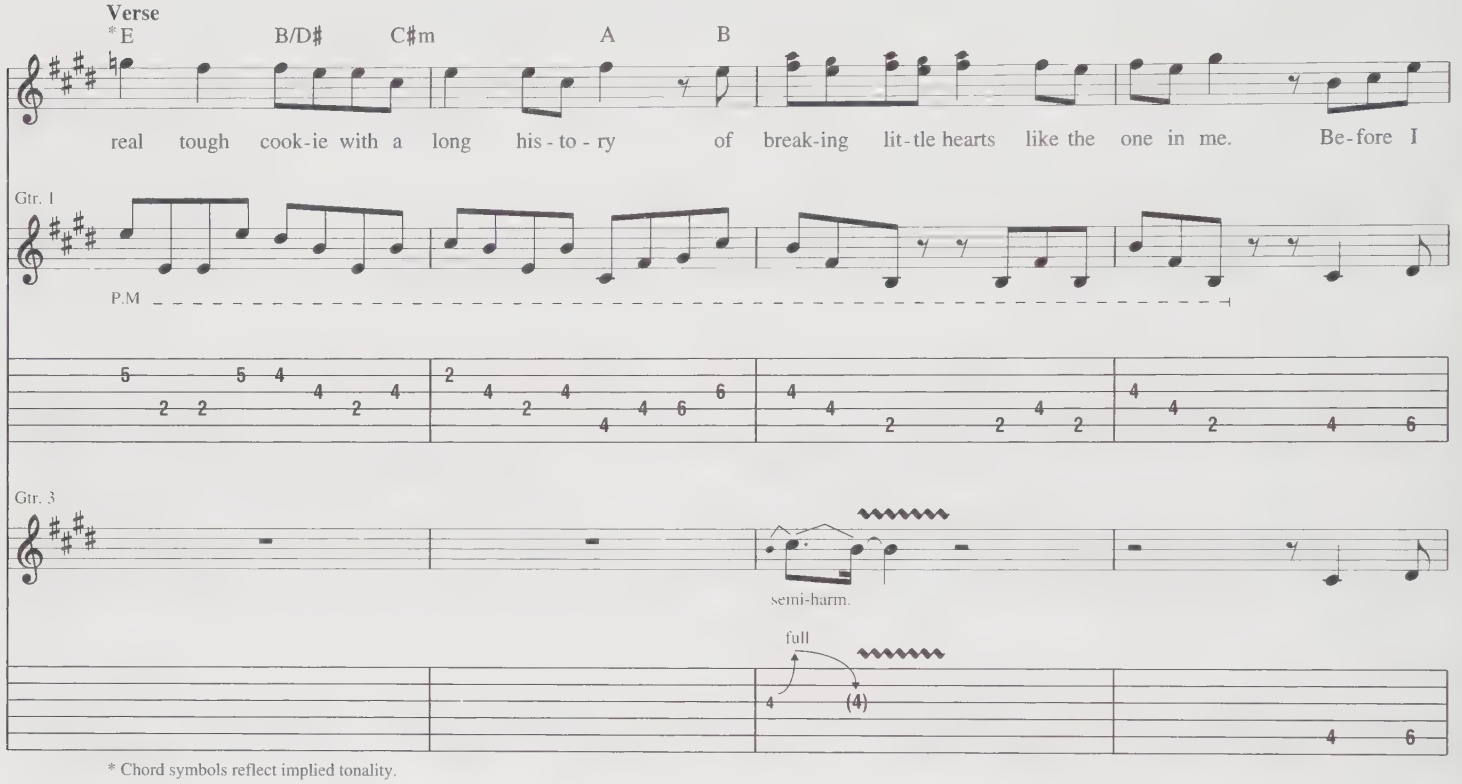
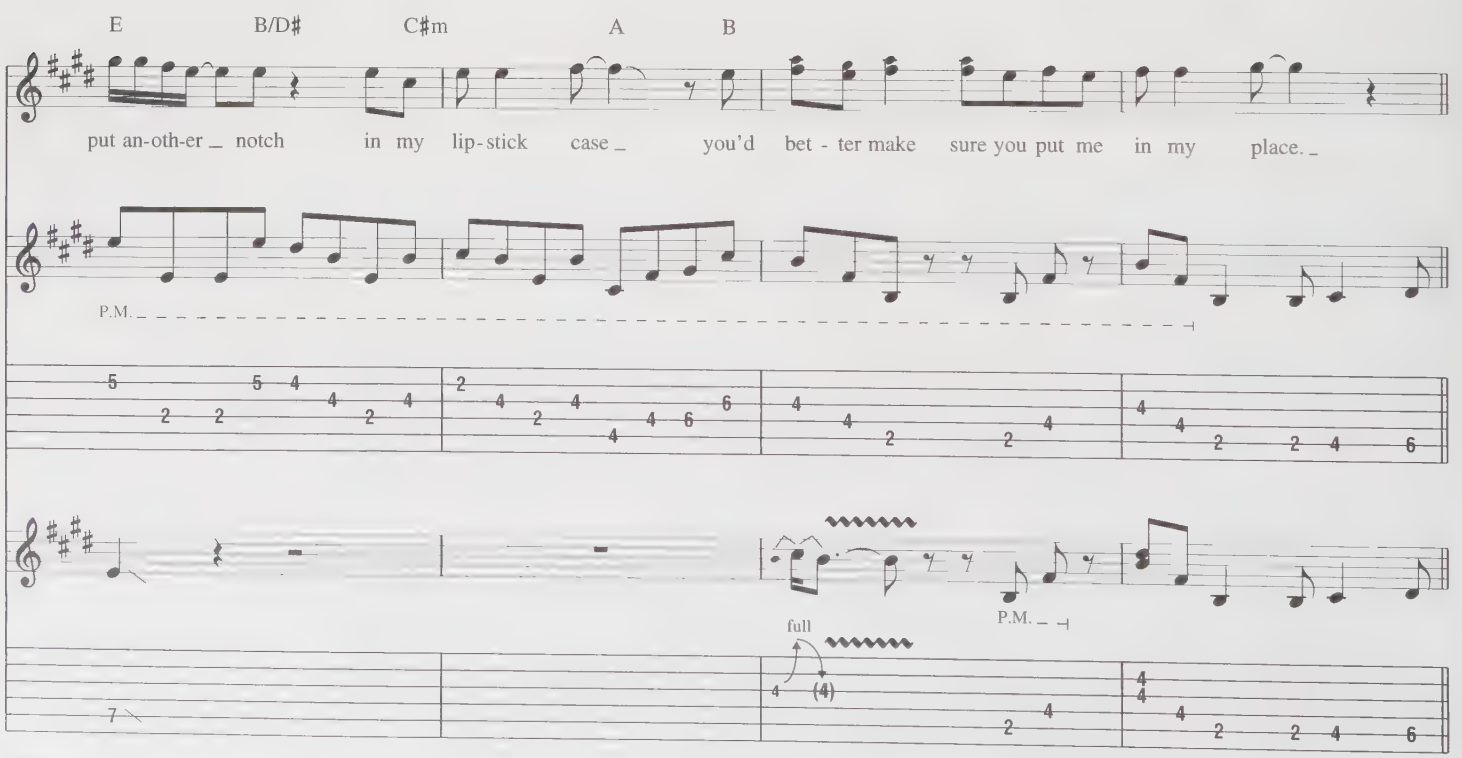
A
B
how you do it.
in vain.
Put up your dukes, let's get down to it.
I'll get right back on my feet a - gain.
End Rhy. Fig. 2
4 P.M.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile
E A C♯m B E A C♯m B A B
Hit me with your best shot.
Why don't you hit me with your best shot?
1. 2.
E A C♯m B E A C♯m B A B B A B
Hit me with your best shot.
Fire a - way.
2. You
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 2
E B/D♯ C♯m A B
Gtr. 3 (dist.)
f
slight P.M.
Gtr. 1: w/ Fill 1
E B/D♯ C♯m A B
semi-harm.
P.M.
full
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile
E A C♯m
B E A C♯m B A B E A C♯m
full



Verse



* Chord symbols reflect implied tonality.



Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 2: w/ Fill 2, 1st time

E A C♯m B E A C♯m B A B

Hit me with your best shot. Come on, hit me with your best shot.

1.

E A C♯m B E A C♯m B A B

Hit me with your best shot. Fire ___ a - way. ___

2.

Outro

1., 2.

E A C♯m B A B E A C♯m B A B E

Gtrs. 1 & 3

Freely

3.

B A B E E7

Gtr. 1

1/4 1/4 1/4 let ring

Gtr. 3

play 7 times

Fill 2
Gtr. 2

The House Is Rockin'

Written by Stevie Ray Vaughan and Doyle Bramhall

Tune down 1/2 step:
(low to high) E♭–A♭–D♭–G♭–B♭–E♭

Intro

Fast Rock ♩ = 172

Gtr. 1 (dist.) *C7

*Chord symbols reflect basic harmony.

Well, ___ the

Gtr. 1

𝄋 Chorus

C7

house is a rock-in', but don't _ both - er knock-in'. Yeah the house _ is a rock-in', don't _ both - er knock-in'. If Yeah, the

Rhy. Fig. 1

G7 C7

house is a rock-in', don't _ both-er, come on ___ in. ___

1. Kick _
2. Walk _

End Rhy. Fig. 1

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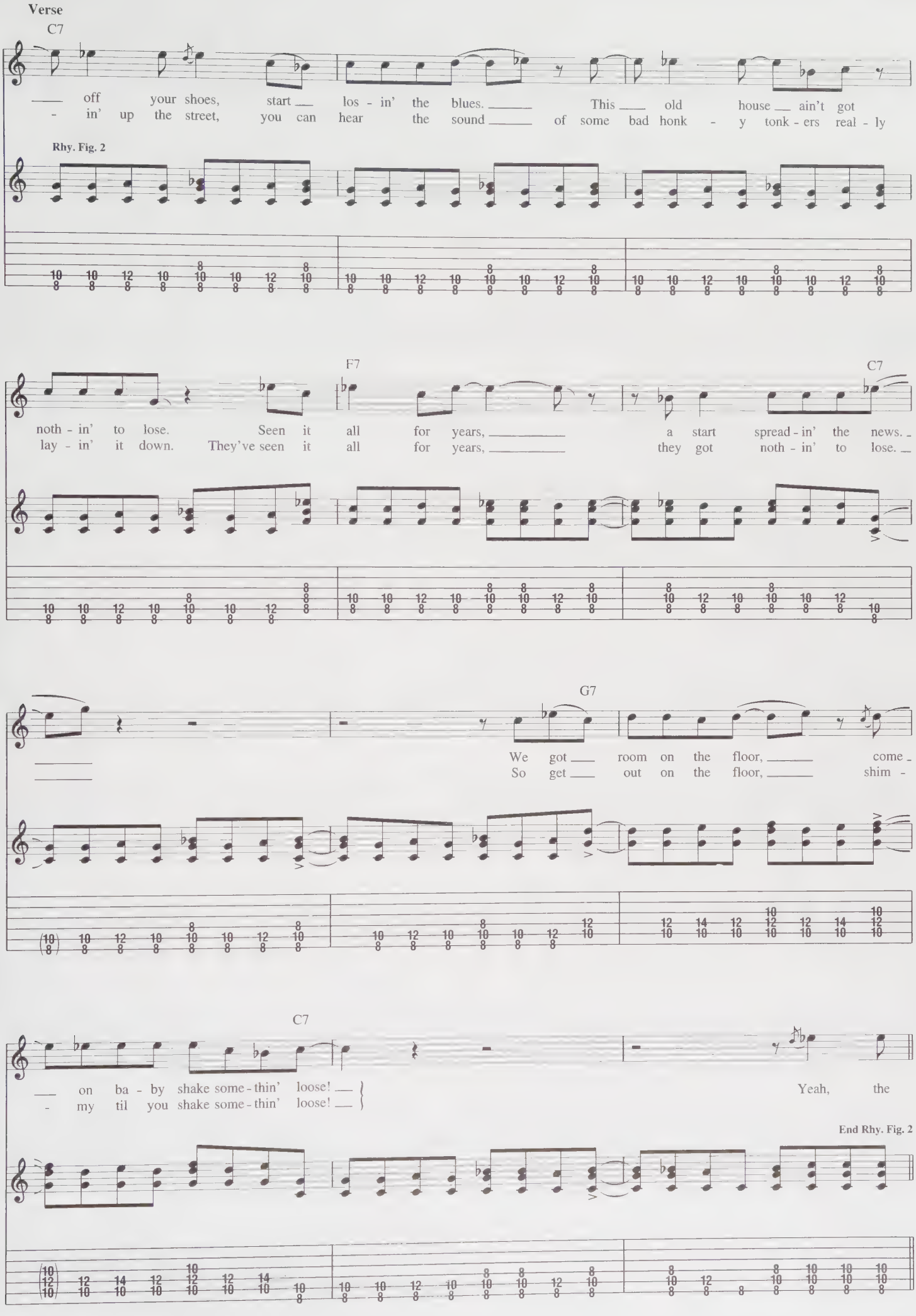
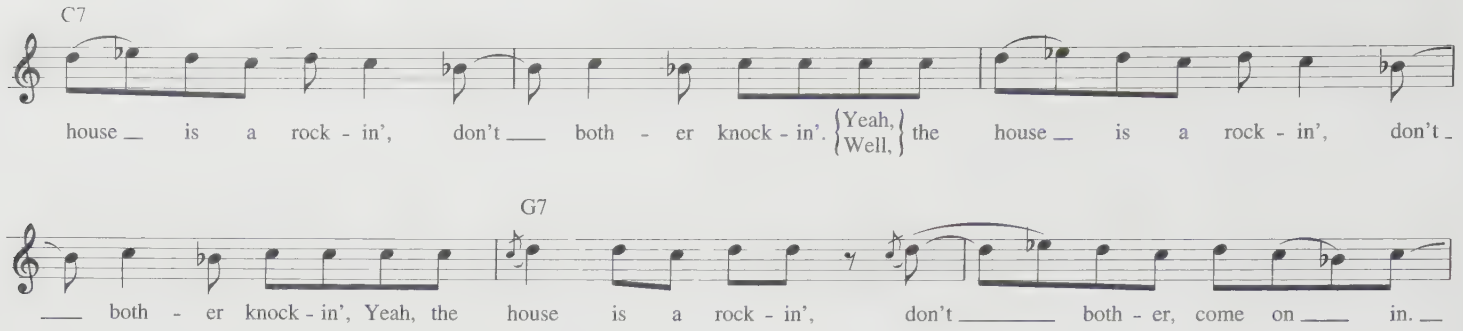

Verse
C7
— off your shoes, start — los - in' the blues. — This — old house — ain't got
- in' up the street, you can hear the sound — of some bad honk - y tonk - ers real - ly
Rhy. Fig. 2
F7
C7
noth - in' to lose. Seen it all for years, — a start spread - in' the news. -
lay - in' it down. They've seen it all for years, — they got noth - in' to lose. —
G7
We got — room on the floor, — come -
So get — out on the floor, — shim -
C7
— on ba - by shake some - thin' loose! —
- my til you shake some - thin' loose! —
Yeah, the
End Rhy. Fig. 2

Chorus

Gtr. 1: w/ Rhy. Fig. 1



To Coda

Piano Solo

Gtr. 1 w:/ Rhy. Fig. 2

12

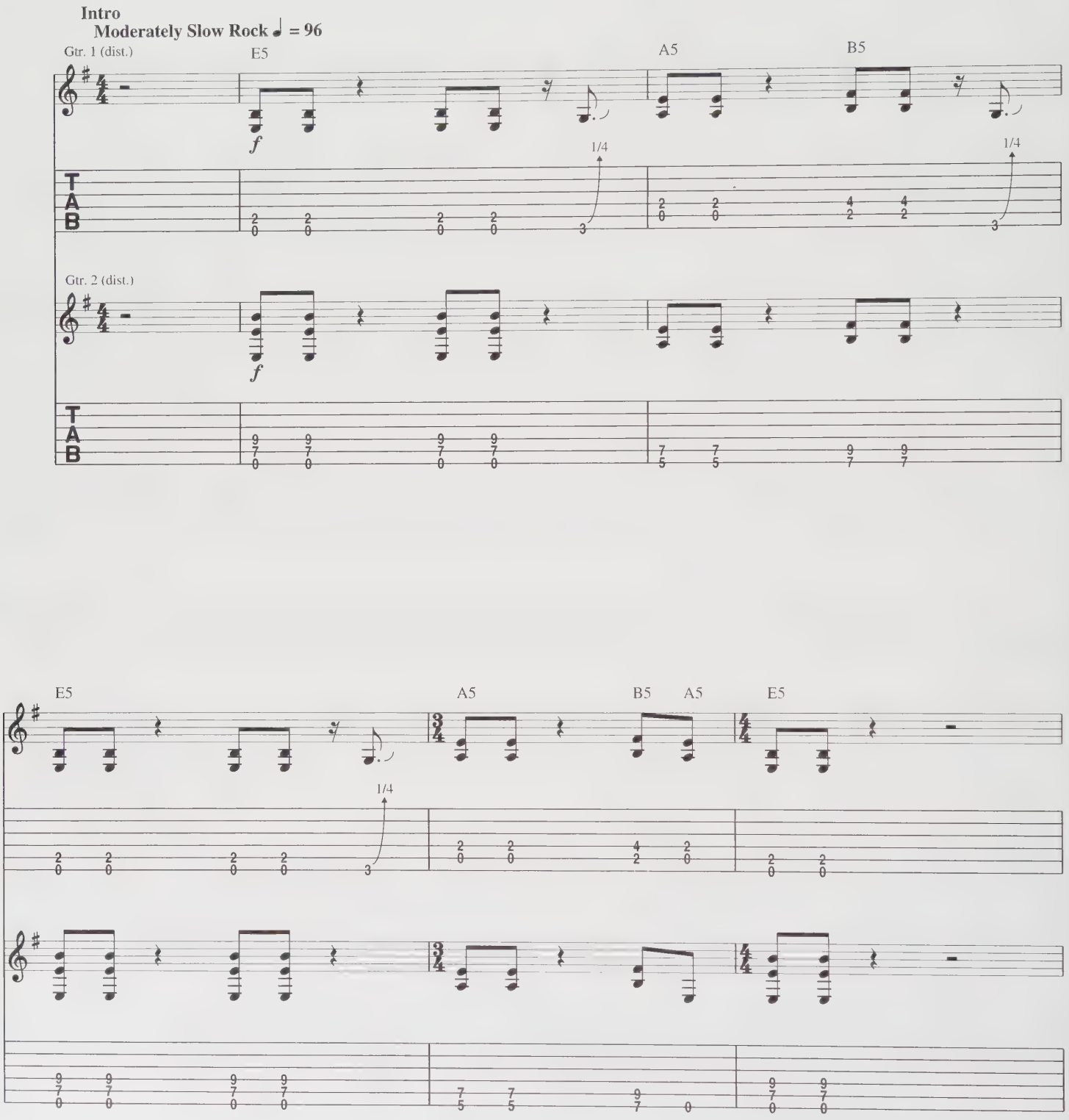
Guitar Solo

D.S. al Coda

⊕ Coda

I Love Rock 'N Roll

Words and Music by Alan Merrill and Jake Hooker



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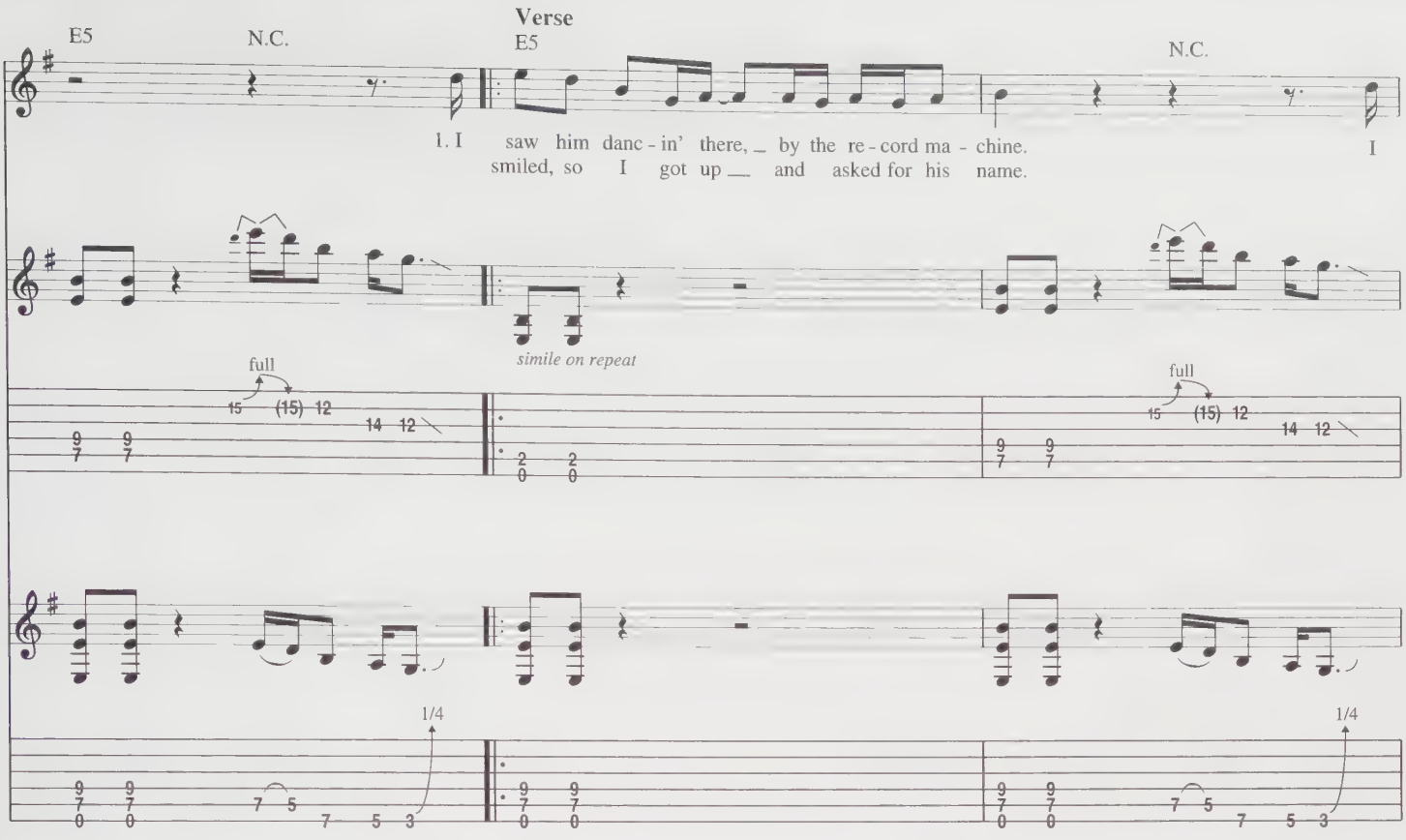
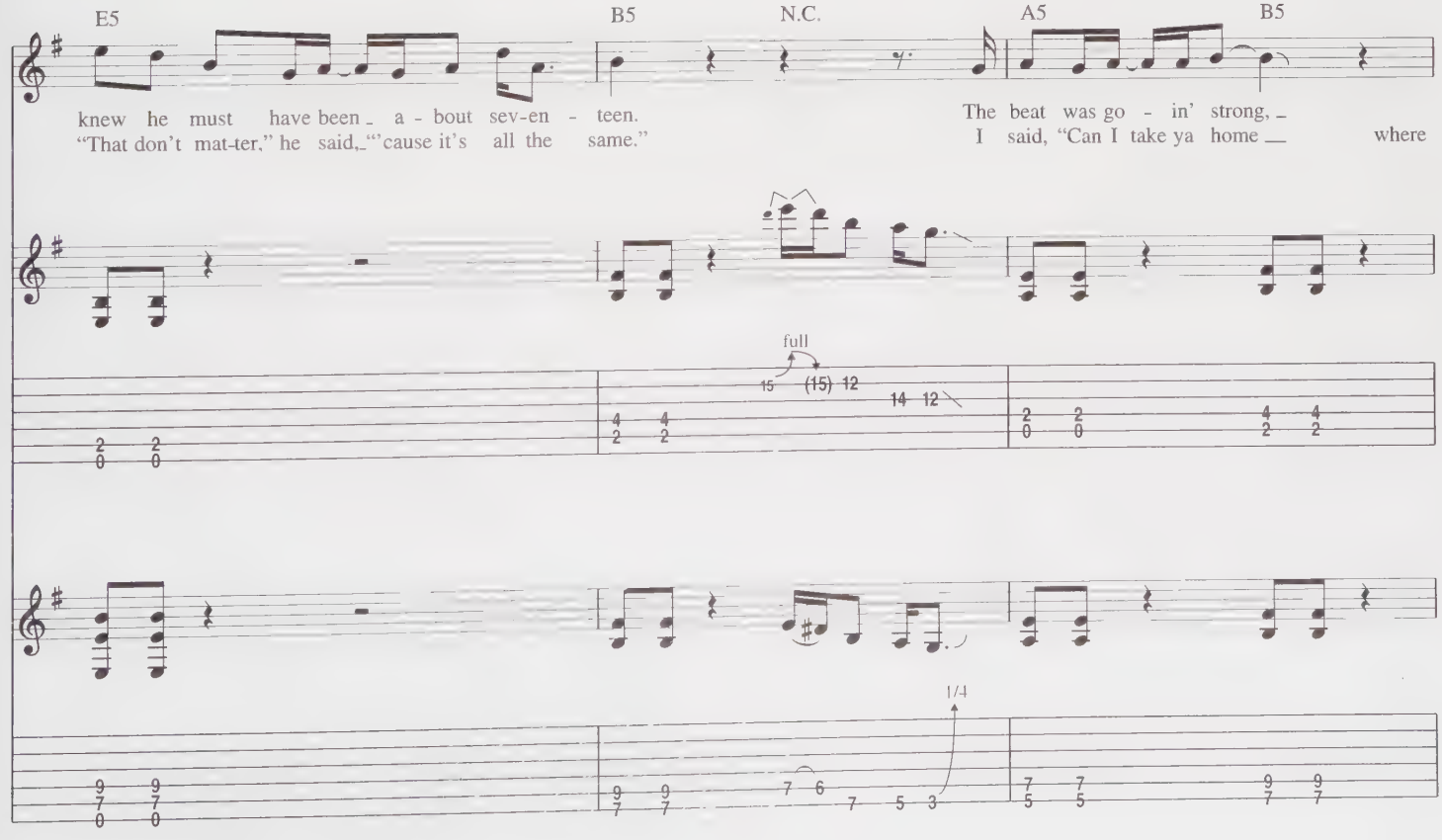
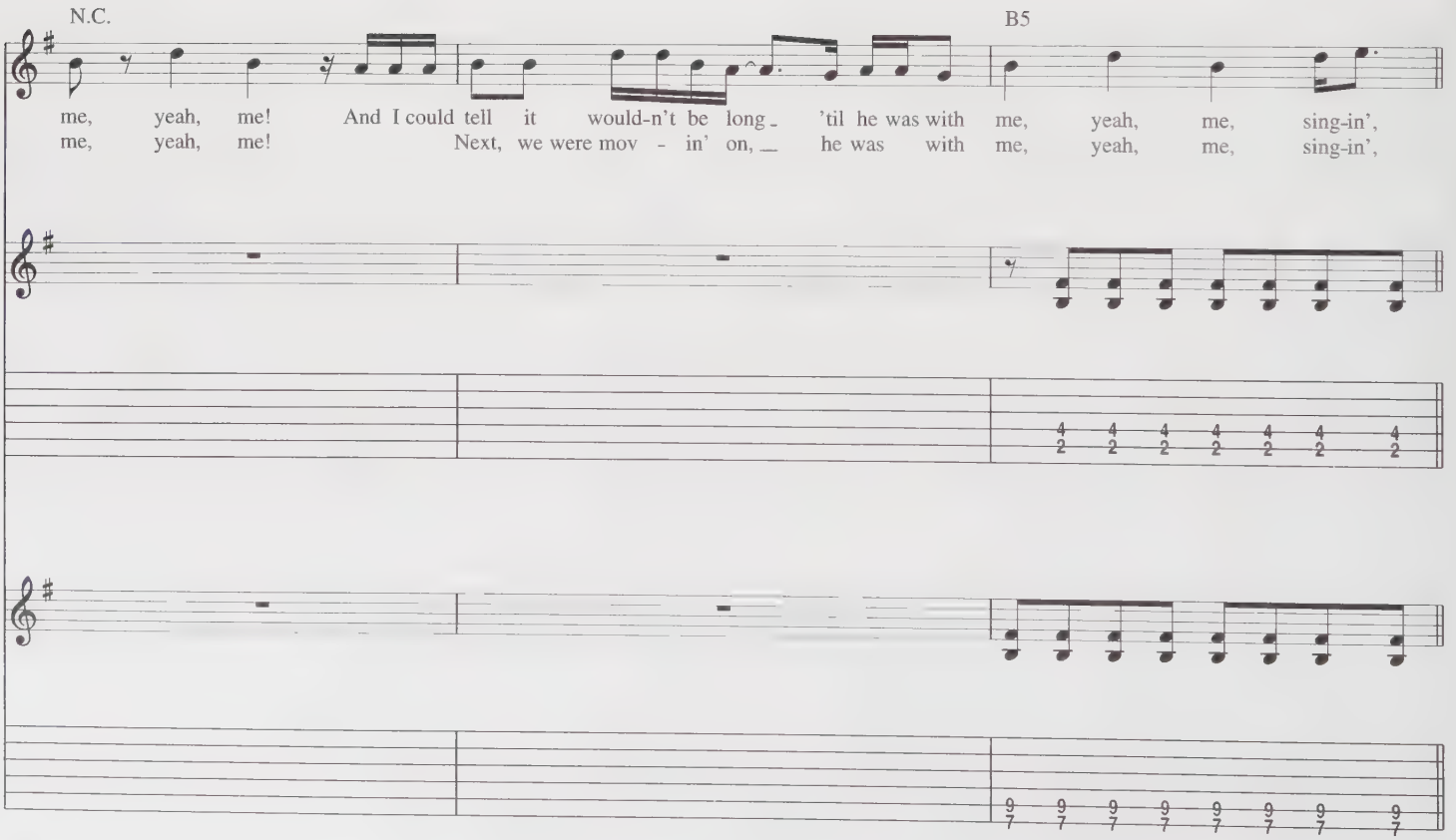
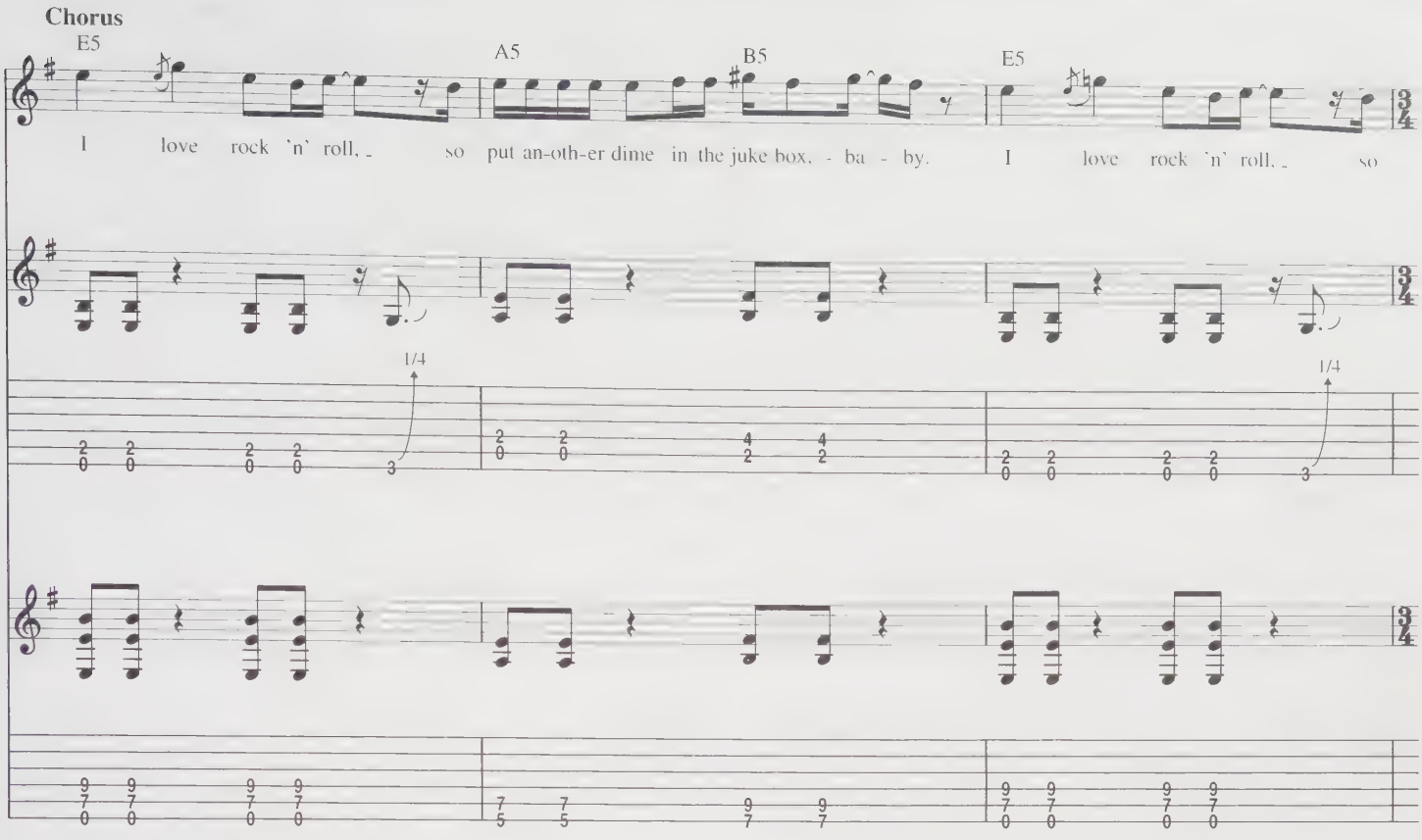
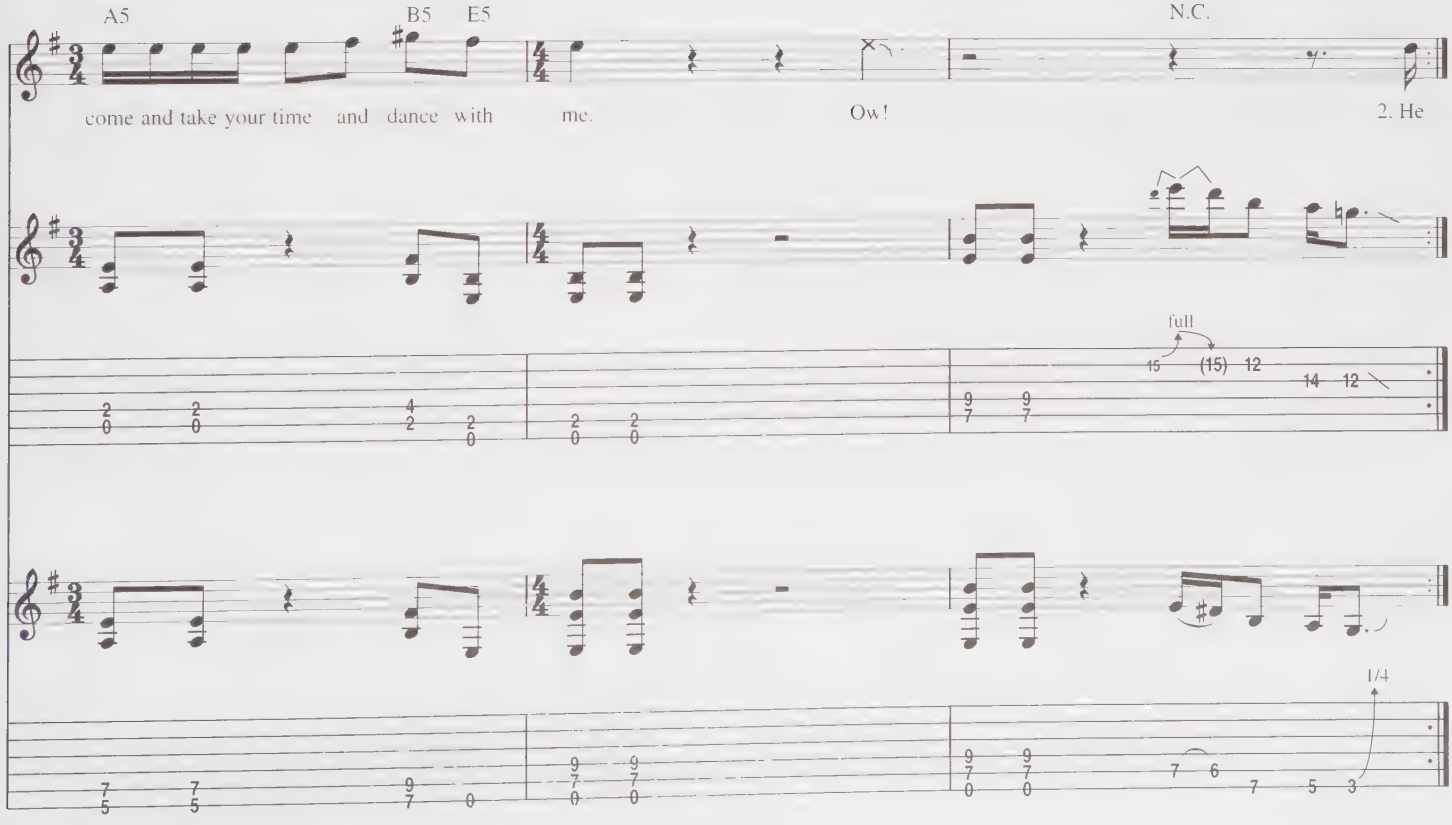

Verse
E5
N.C.
E5
N.C.
1. I saw him danc - in' there, by the re - cord ma - chine.
smiled, so I got up and asked for his name.
I
simile on repeat
full
15 (15) 12 14 12
full
15 (15) 12 14 12
1/4
1/4

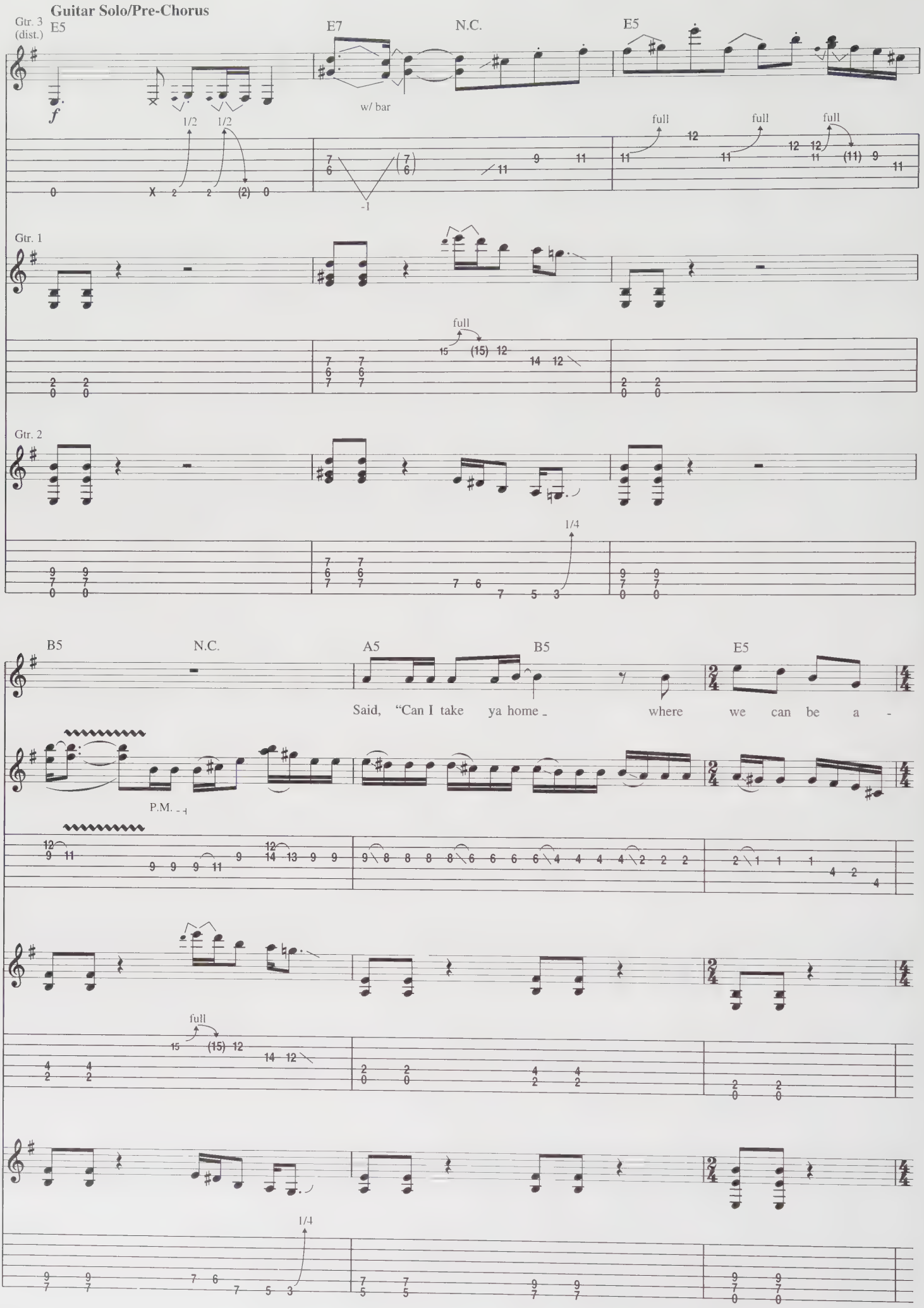

E5
B5
N.C.
A5
B5
knew he must have been a - bout sev-en - teen.
"That don't mat-ter," he said, "'cause it's all the same."
The beat was go - in' strong,
I said, "Can I take ya home where
full
15 (15) 12 14 12
1/4

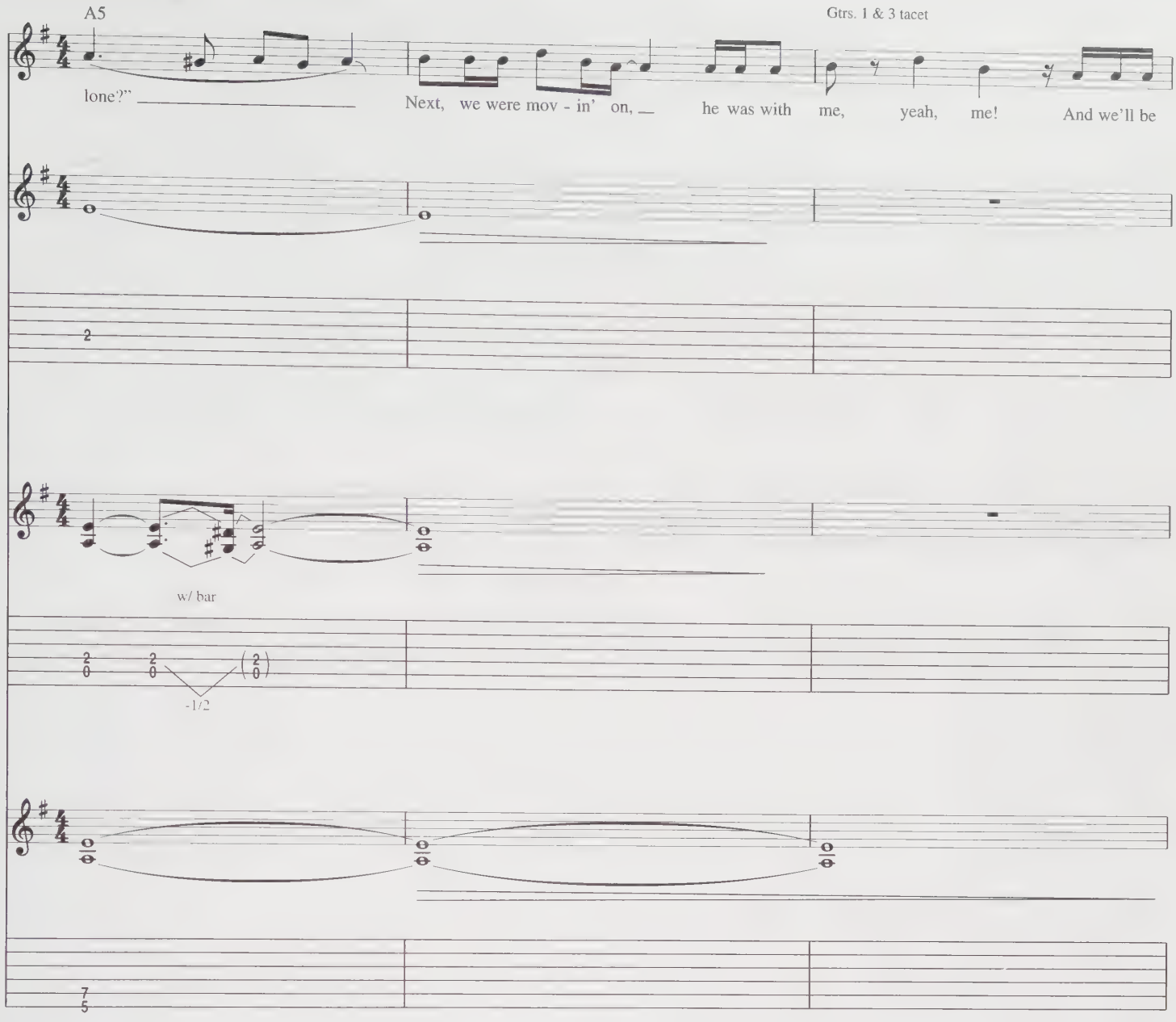
E5
A5
play-in' my fa - vor - ite song.
we can be a - lone?"
And I could tell it would-n't be long 'til he was with
And next, we were mov - in' on, he was with
w/ bar
-1/2

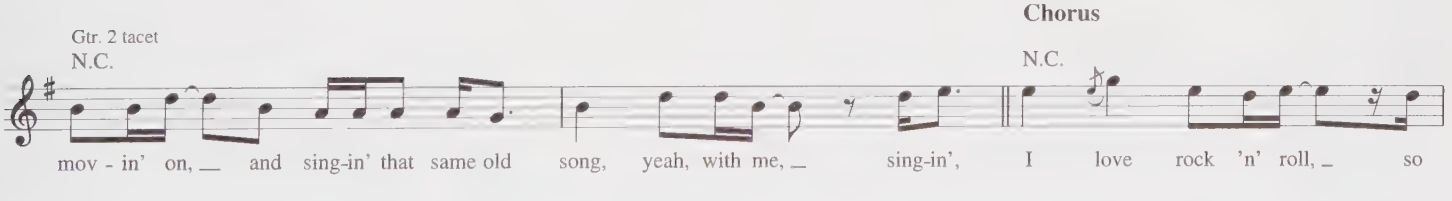

N.C.
B5
me, yeah, me! And I could tell it would-n't be long 'til he was with me, yeah, me, sing-in',
me, yeah, me! Next, we were mov - in' on, he was with me, yeah, me, sing-in',

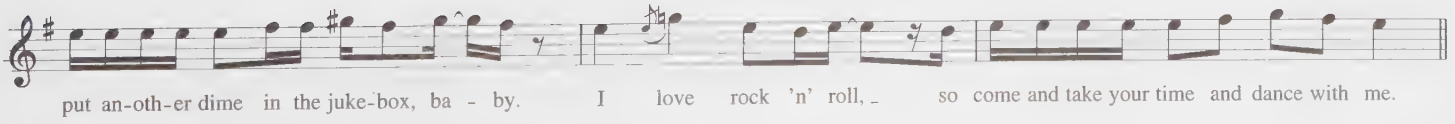

Chorus
E5
A5
B5
E5
I love rock 'n' roll, so put an-oth-er dime in the juke box, - ba - by. I love rock 'n' roll, so
1/4
1/4

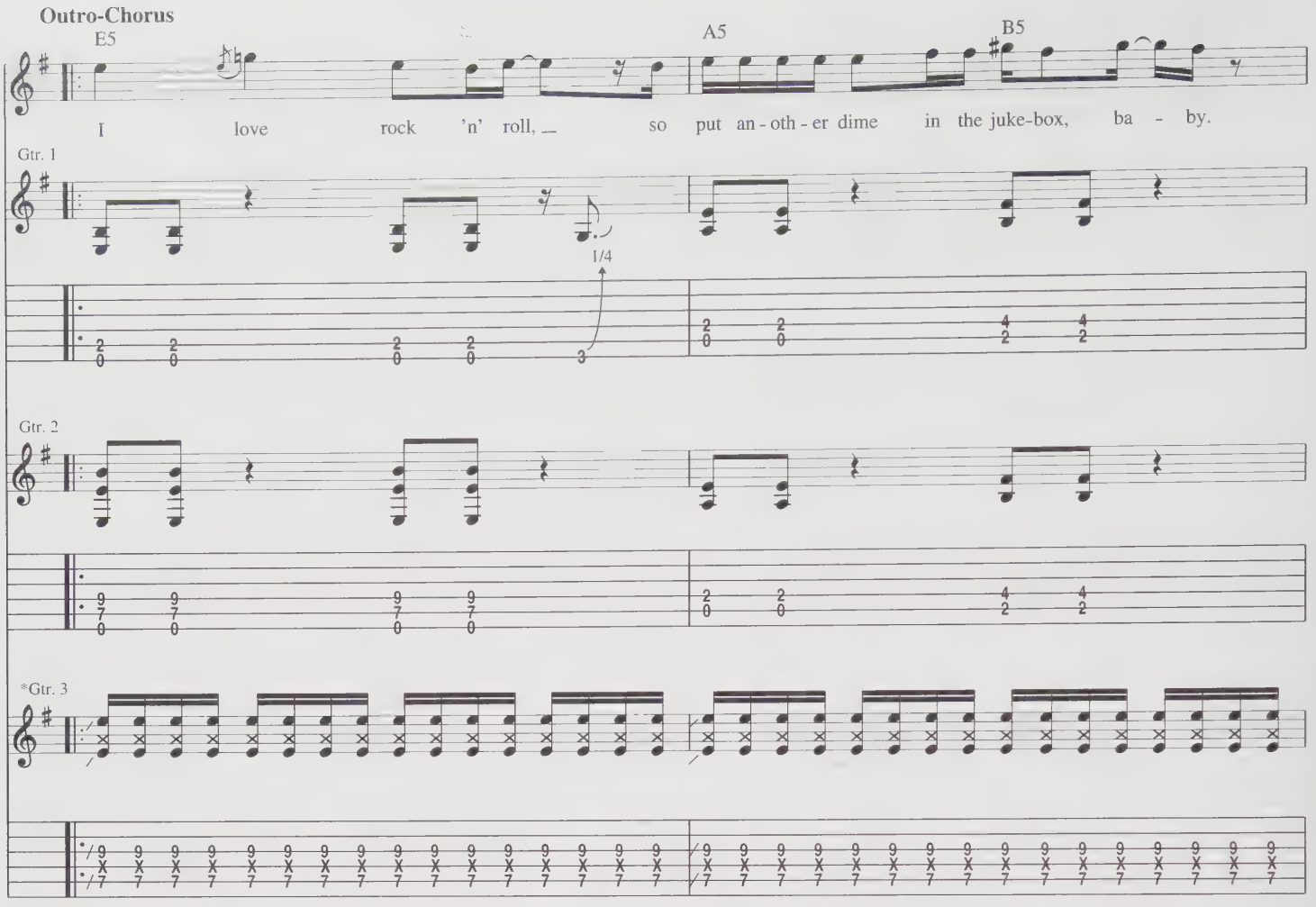

A5
B5
E5
N.C.
come and take your time and dance with me. Ow! 2. He
full
15
(15)
12
14
12
1/4


Guitar Solo/Pre-Chorus
Gtr. 3 (dist.)
E5
E7
N.C.
E5
w/ bar
1/2
1/2
full
full
full
Gtr. 1
full
Gtr. 2
1/4
B5
N.C.
A5
B5
E5
Said, "Can I take ya home
where we can be a -
P.M.
full
1/4

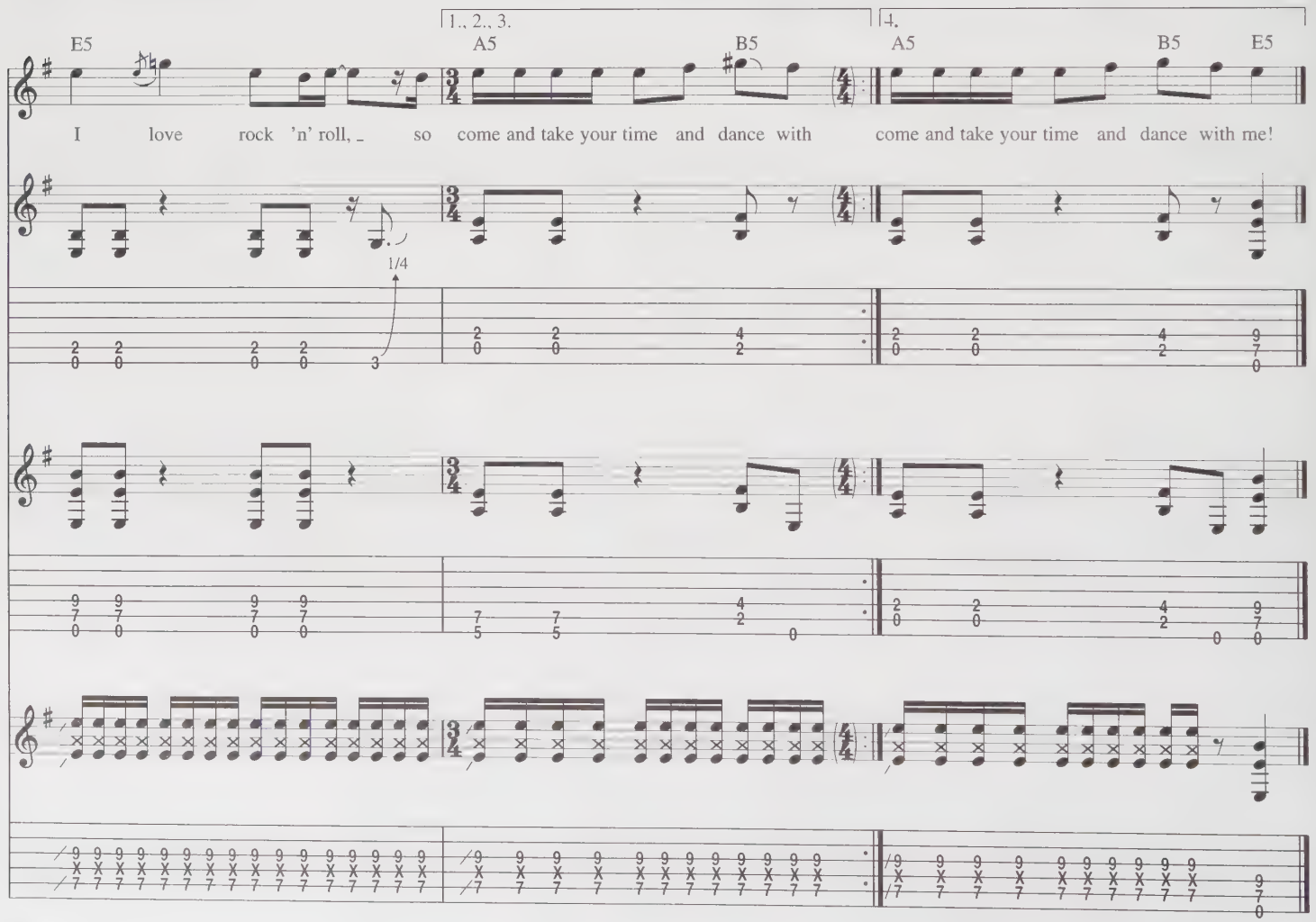

A5
Gtrs. 1 & 3 tacet
lone?"
Next, we were mov - in' on, he was with me, yeah, me! And we'll be
2
w/ bar
2 0
2 0
(2 0)
-1/2
7 5


Gtr. 2 tacet
N.C.
Chorus
N.C.
mov - in' on, and sing-in' that same old song, yeah, with me, sing-in', I love rock 'n' roll, so


put an-oth-er dime in the juke-box, ba - by. I love rock 'n' roll, so come and take your time and dance with me.



*Play 3rd & 4th times only.



If You Leave Me Now

Words and Music by Peter Cetera

Gtr. 1: Capo II

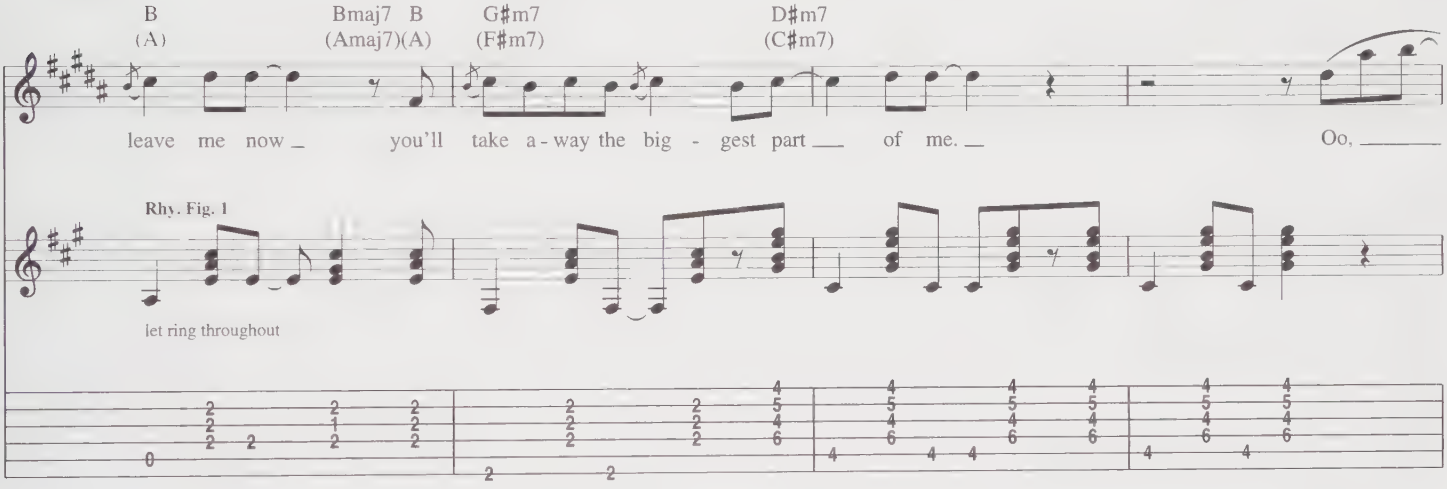
Intro

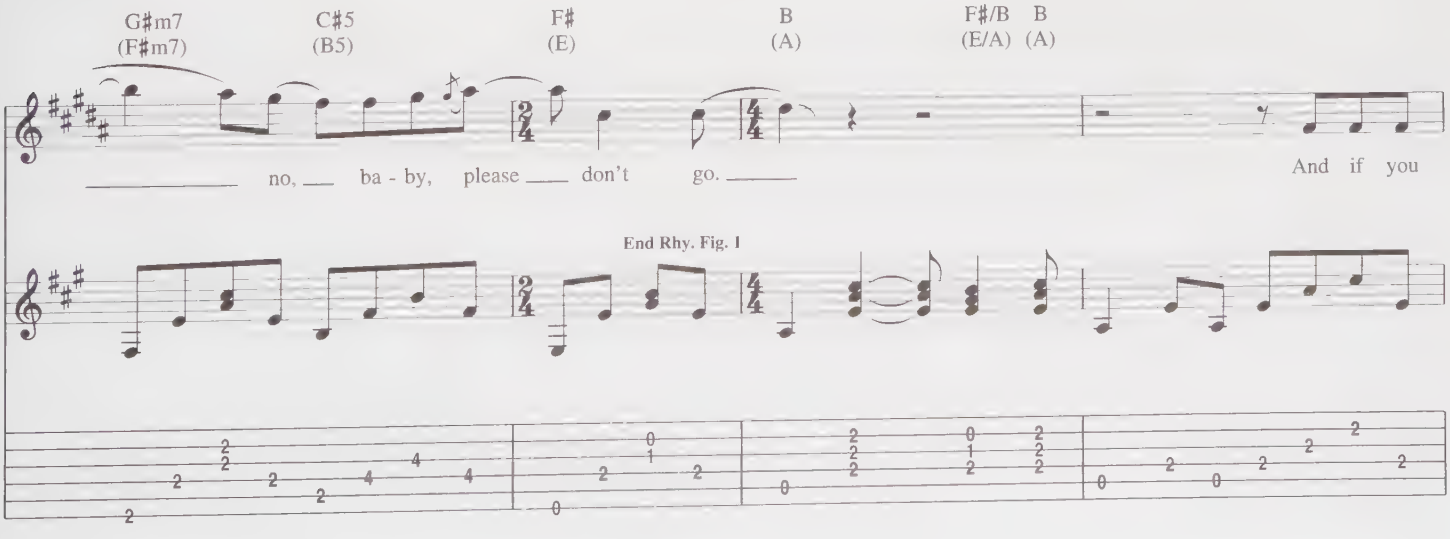
Moderately ♩ = 102

* Two gtrs. arr. for one.

** Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chord. Capoed fret is "0" in TAB.

Verse





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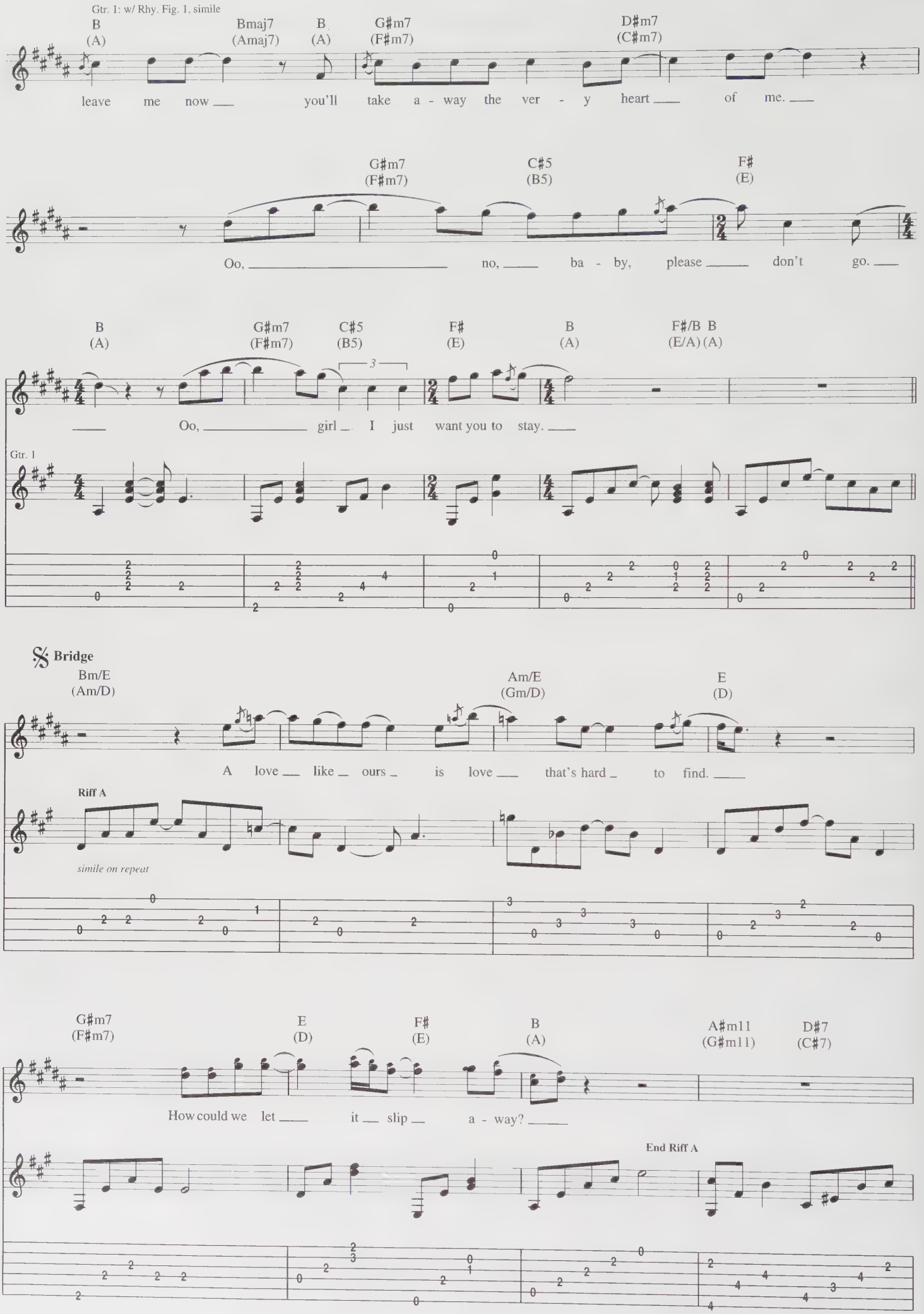
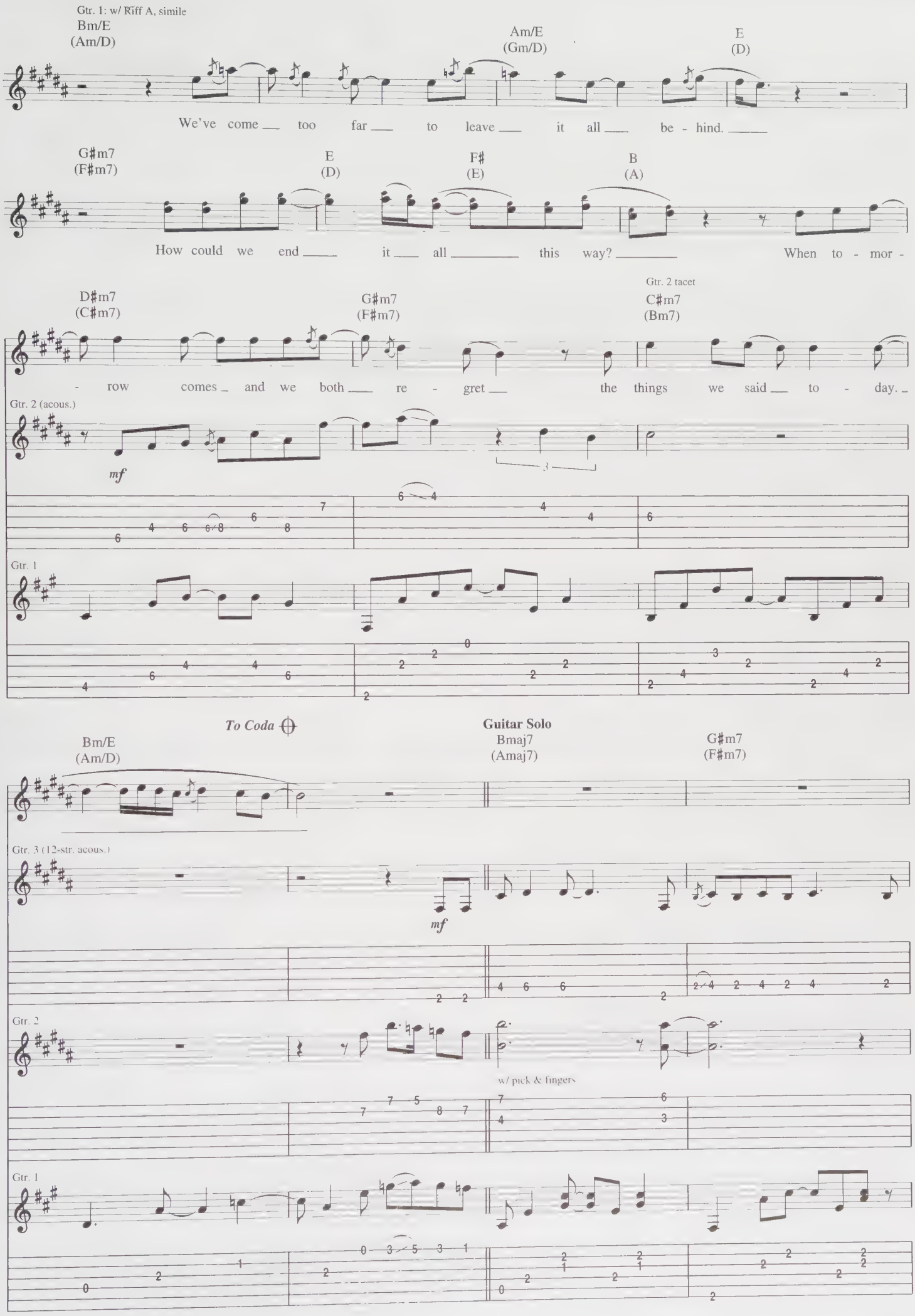
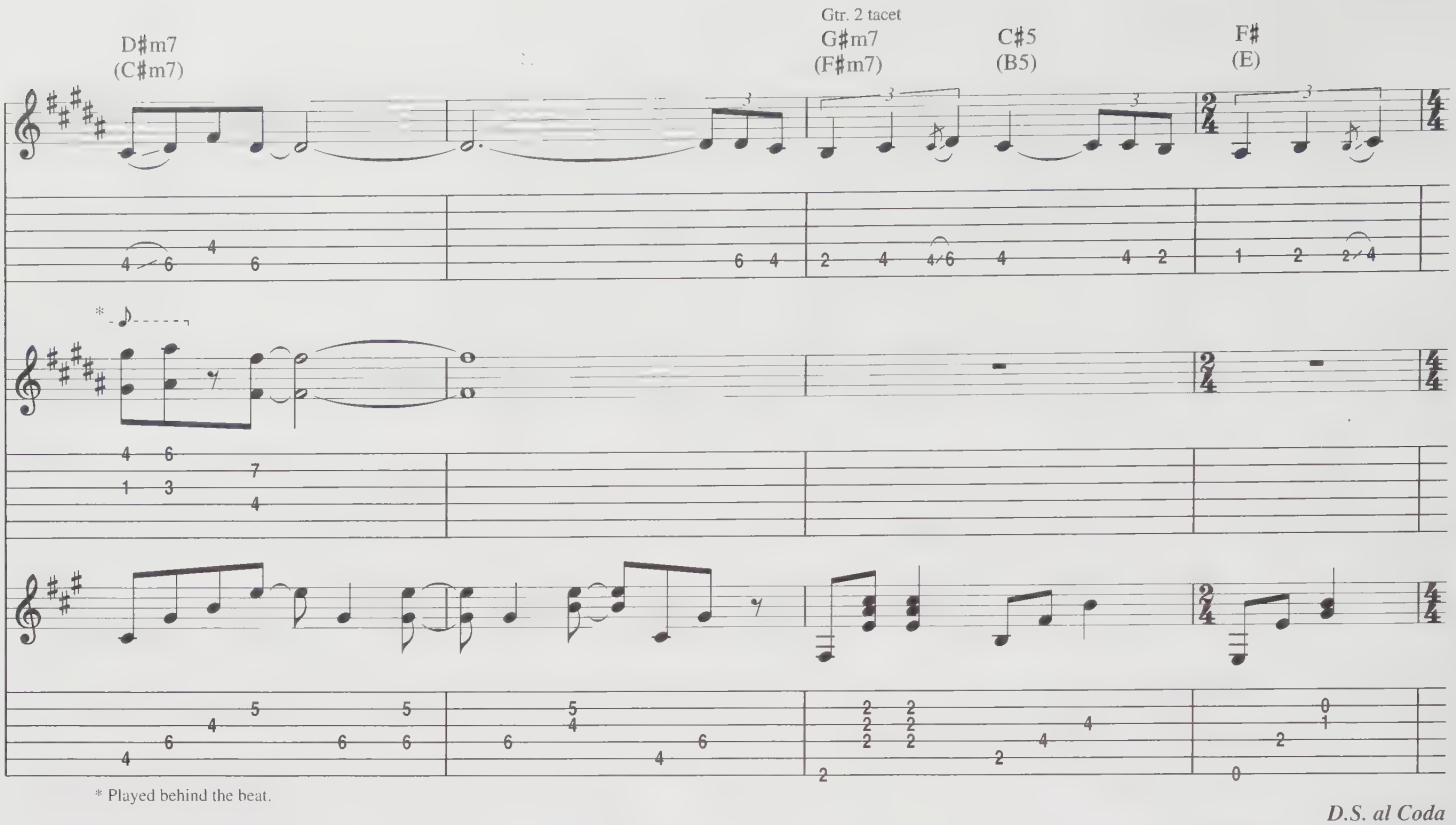
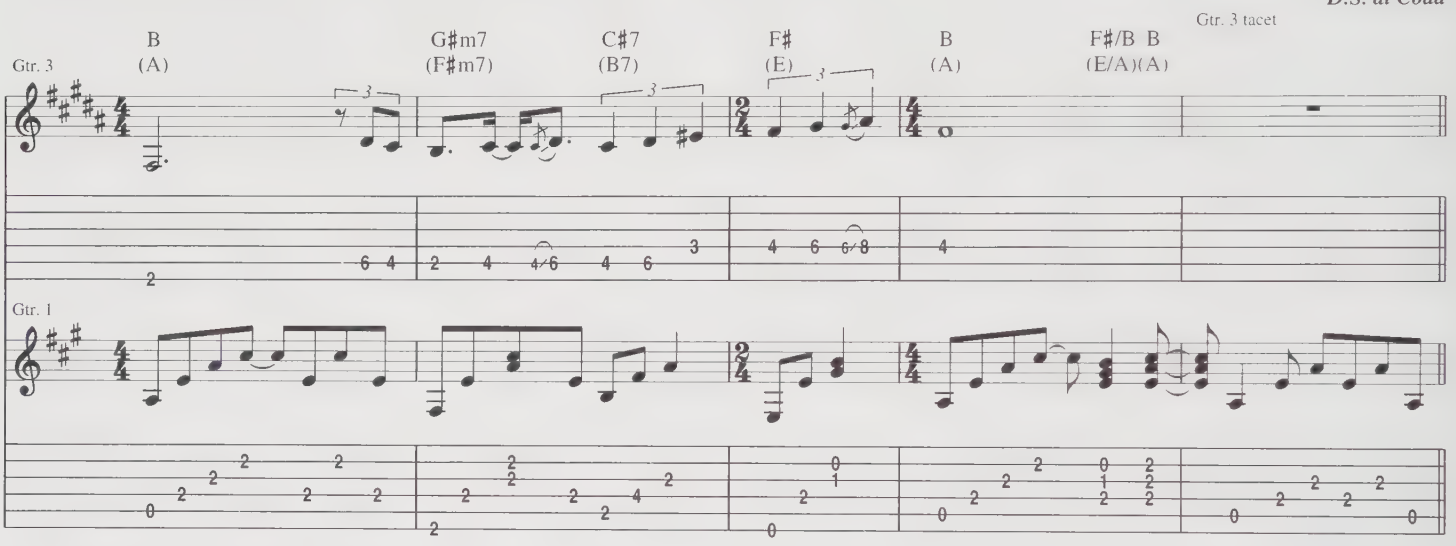

Gtr. 1: w/ Rhy. Fig. 1, simile
B (A)
Bmaj7 (Amaj7)
B (A)
G♯m7 (F♯m7)
D♯m7 (C♯m7)
leave me now you'll take a - way the ver - y heart of me.
G♯m7 (F♯m7)
C♯5 (B5)
F♯ (E)
Oo, no, ba - by, please don't go.
B (A)
G♯m7 (F♯m7)
C♯5 (B5)
F♯ (E)
B (A)
F♯/B (E/A)
B (A)
Oo, girl I just want you to stay.
Gtr. 1
Bridge
Bm/E (Am/D)
Am/E (Gm/D)
E (D)
A love like ours is love that's hard to find.
Riff A
simile on repeat
G♯m7 (F♯m7)
E (D)
F♯ (E)
B (A)
A♯m11 (G♯m11)
D♯7 (C♯7)
How could we let it slip a - way?
End Riff A

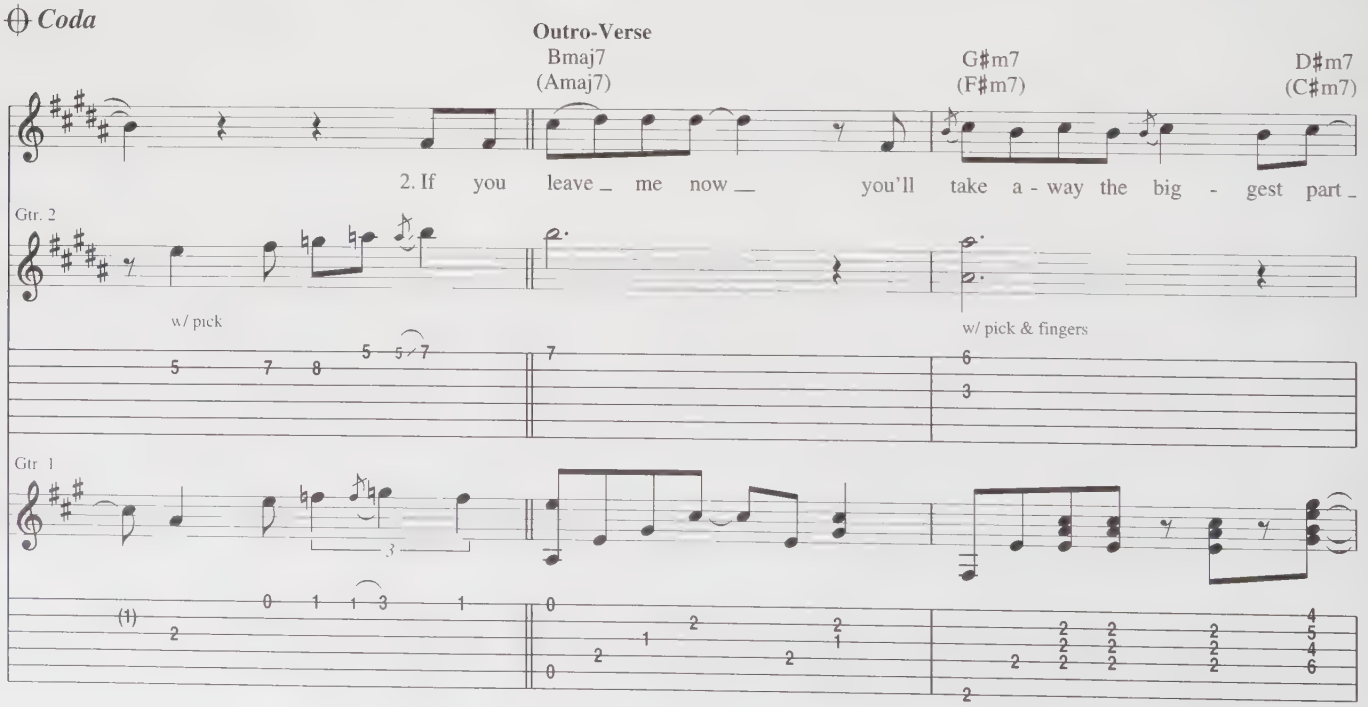

Gtr. 1: w/ Riff A, simile
Bm/E
(Am/D)
Am/E
(Gm/D)
E
(D)
We've come too far to leave it all be - hind.
G♯m7
(F♯m7)
E
(D)
F♯
(E)
B
(A)
How could we end it all this way? When to - mor -
Gtr. 2 tacet
D♯m7
(C♯m7)
G♯m7
(F♯m7)
C♯m7
(Bm7)
- row comes and we both re - gret the things we said to - day.
Gtr. 2 (acous.)
mf
Gtr. 1
To Coda
Guitar Solo
Bm/E
(Am/D)
Bmaj7
(Amaj7)
G♯m7
(F♯m7)
Gtr. 3 (12-str. acous.)
mf
Gtr. 2
w/ pick & fingers
Gtr. 1



D.S. al Coda



Coda



Gtr. 4: w/ Fill 1

Gtr. 2 tacet

G♯m7 (F♯m7) C♯5 (B5) F♯ (E)

___ of me. ___ Oo, ___ 1., 3. ___ no, ___ ba - by, please ___ don't go. ___
2. Oo, ___ girl, ___ just got to have you by
4. Oo, ___ my, my, I just got to have your lov -

Gtr. 3

Gtr. 1

Play 4 Times and Fade

B (A) G♯m7 (F♯m7) C♯5 (B5) F♯ (E) B (A) F♯/B B (E/A)(A) F♯/B B (E/A)(A) F♯/B B (E/A)(A)

___ my side. ___
- in', yeah. ___

Gtr. 3

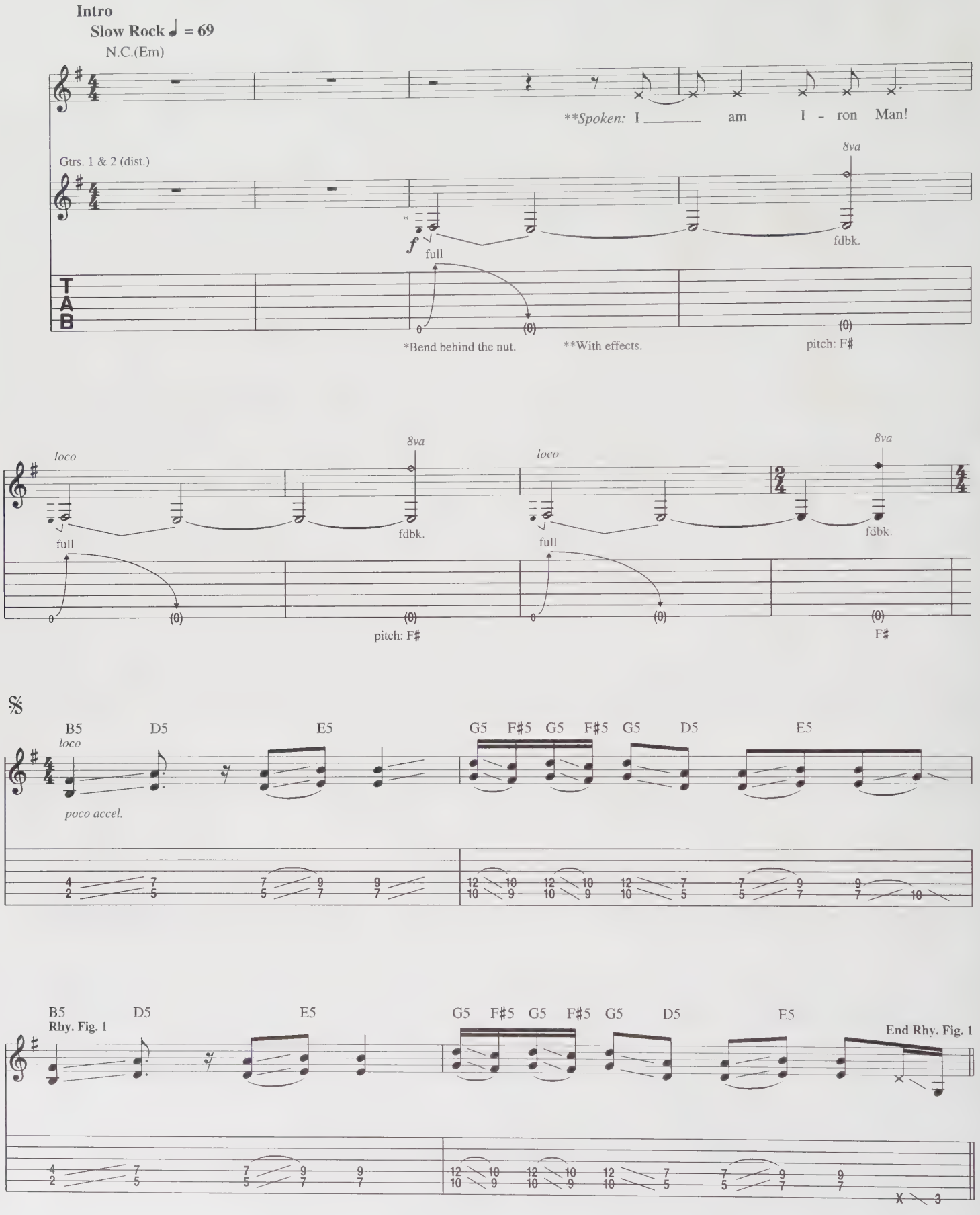
Gtr. 1

Fill 1
Gtr. 4 (elec.)

mp
w/ clean tone
H.H.
let ring

Iron Man

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler



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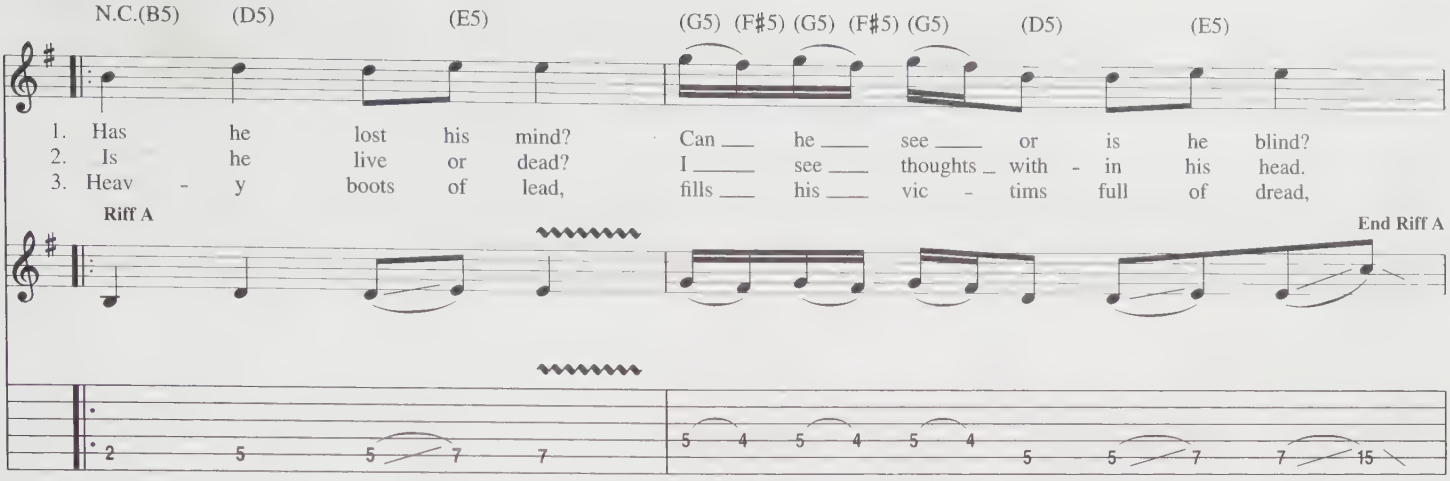
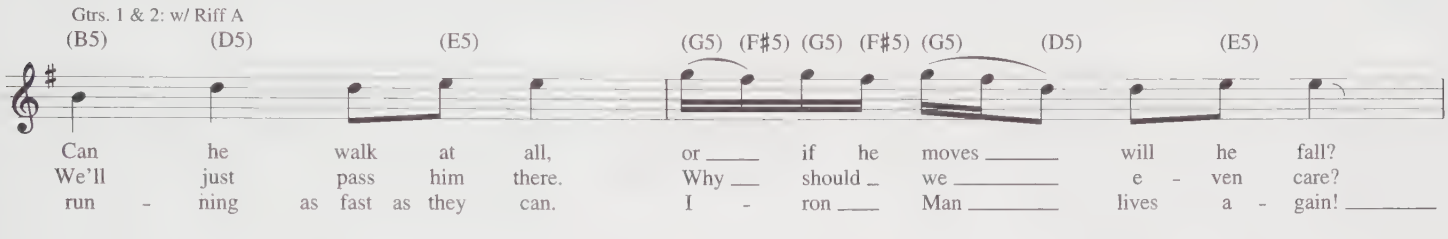
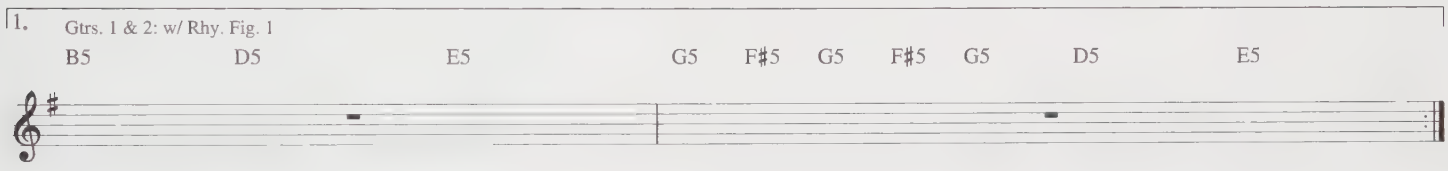
Verse

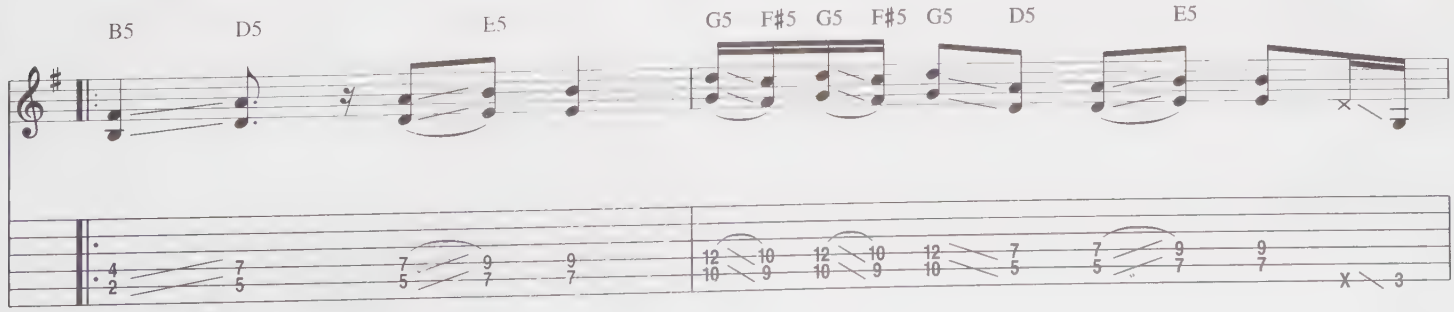
Slightly faster ♩ = 76





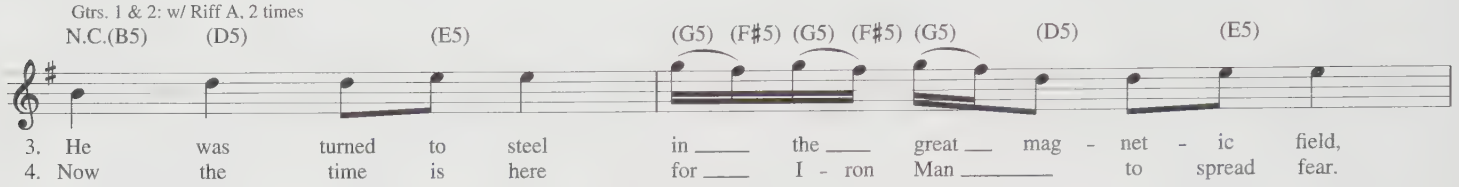


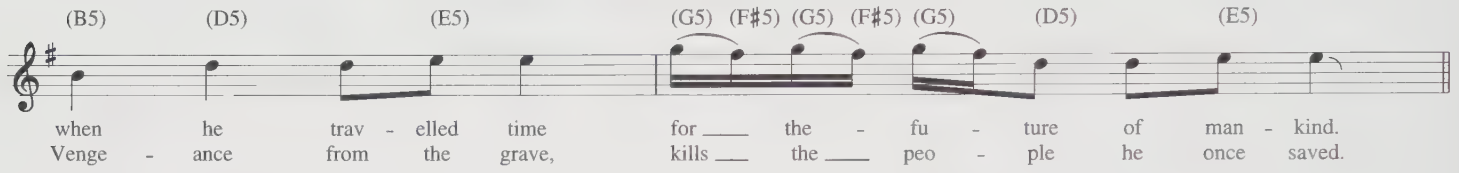
To Coda ⊕



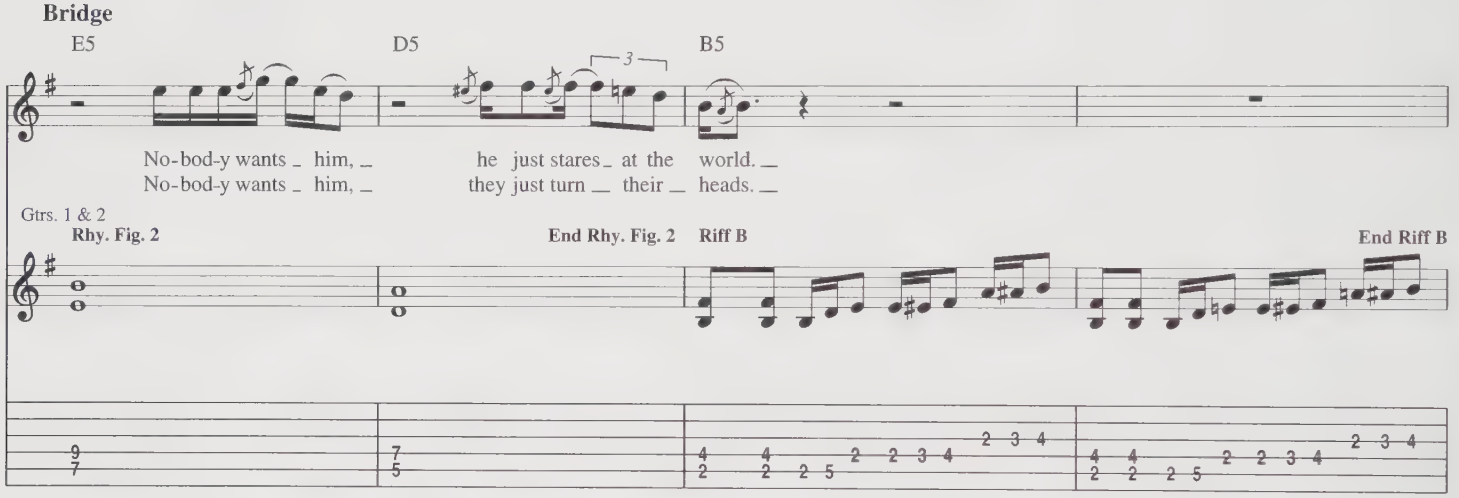
Verse

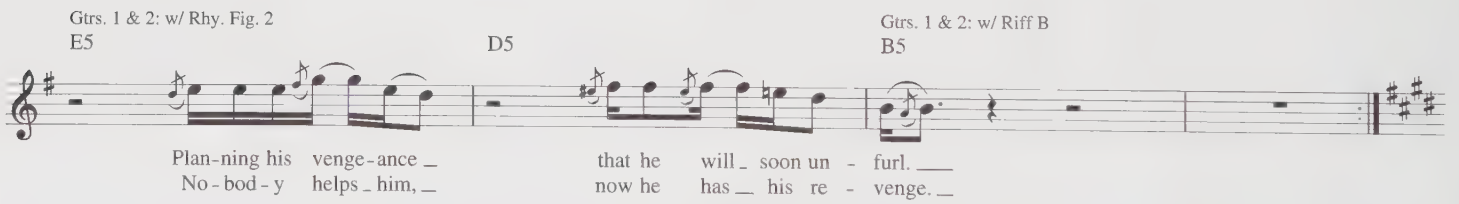
Gtrs. 1 & 2: w/ Riff A, 2 times





Bridge





Interlude

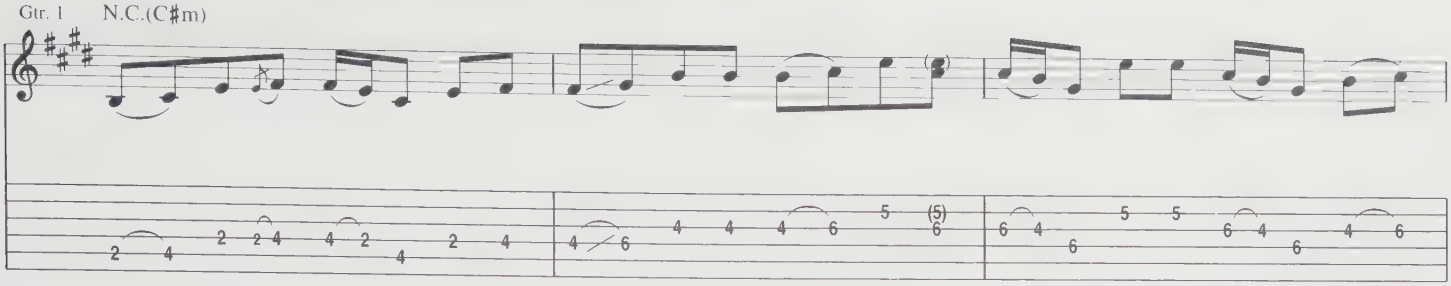
Double - Time ♩ = 164

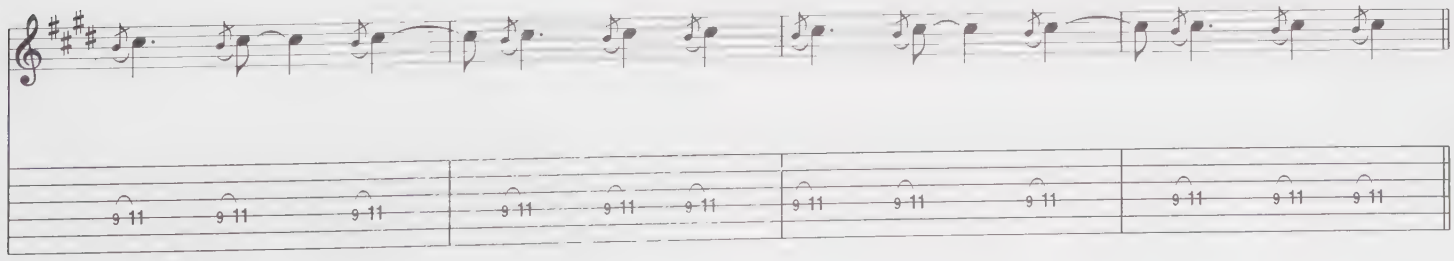
N.C.(C♯m)

Guitar Solo

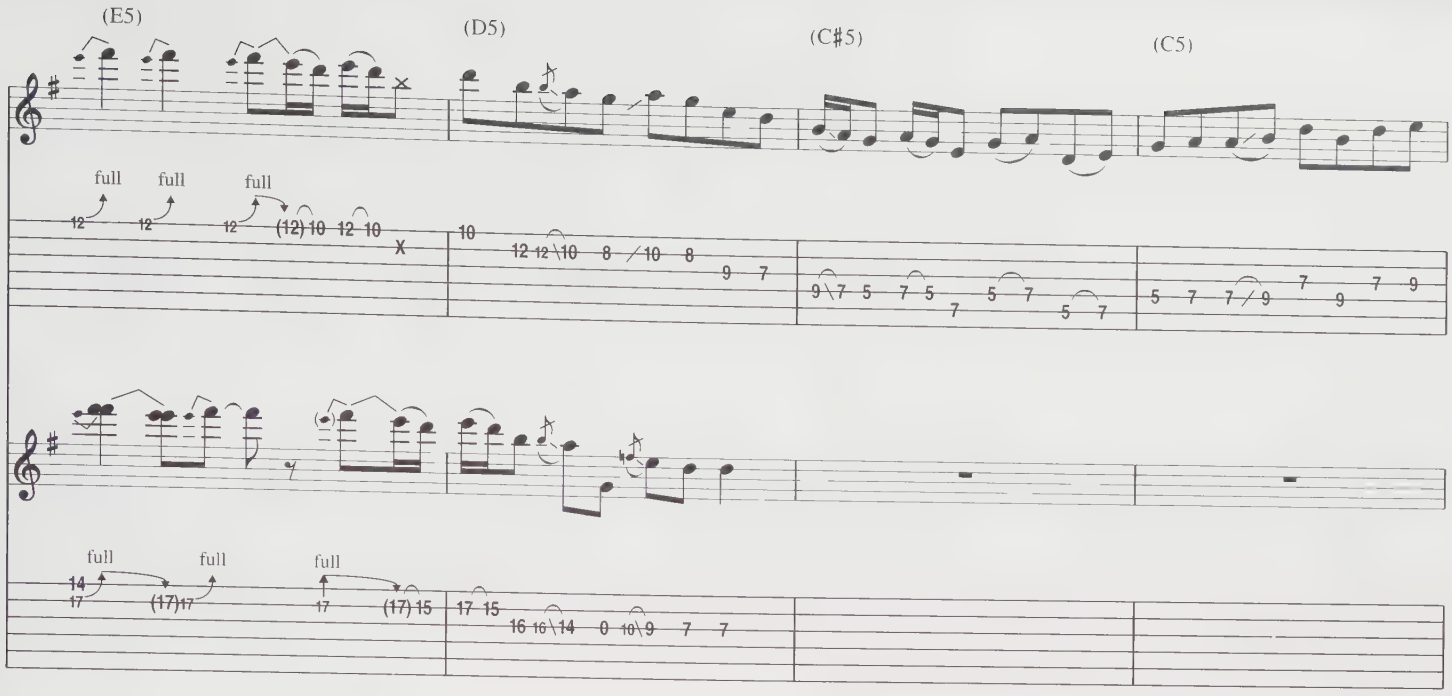
Gtr. 2 tacet

Gtr. 1 N.C.(C♯m)





Gtrs. 1 & 2: w/ Riff C
Half - Time Feel ♩ = 76
Gtrs. 1 & 2: w/ Riff B, 2 times
D.S. al Coda
(take 2nd ending)
Coda
(A5)
Gtrs. 1 & 2
Double - Time ♩ = 164
N.C.(E)
full
*Bend behind the nut.
*N.C.(E5)
Riff D
(D5)
(C♯5)
(C5)
End Riff D
*Chords implied by bass.
Guitar Solo
N.C.(E5)
(D5)
(C♯5)
(C5)
Gtr. 1
Gtr. 2
1 1/2


(E5)
(D5)
(C♯5)
(C5)
full
full
full
full
full
full

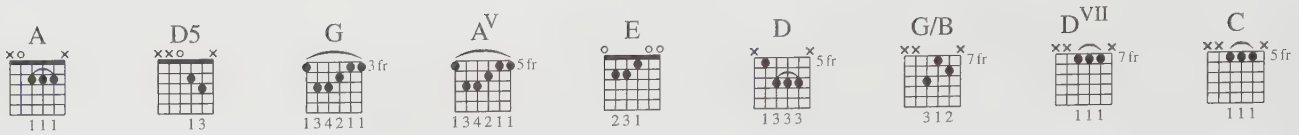
(E5)
(D5)
(C♯5)
(C5)
1 1/2
1/2

Outro

Gtrs. 1 & 2: w/ Riff D, 3 times
12
N.C.(E5)
Gtrs. 1 & 2

Jessica

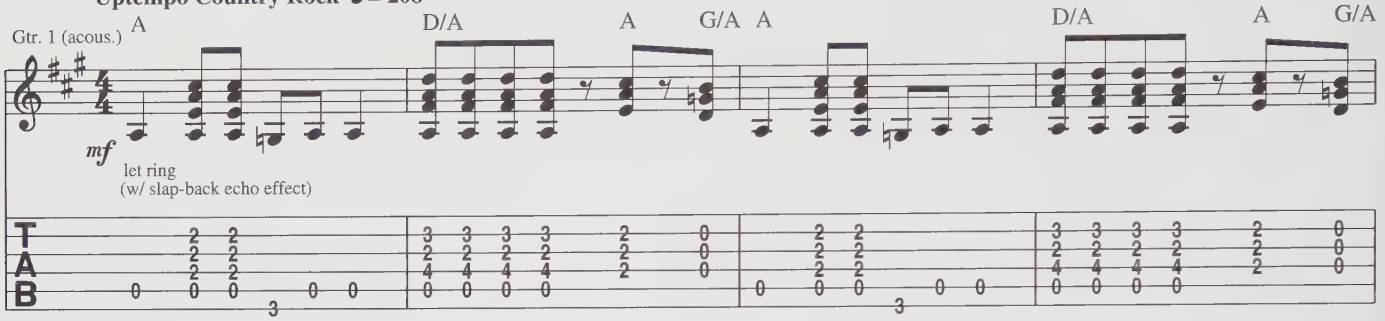
Written by Dickey Betts



Intro

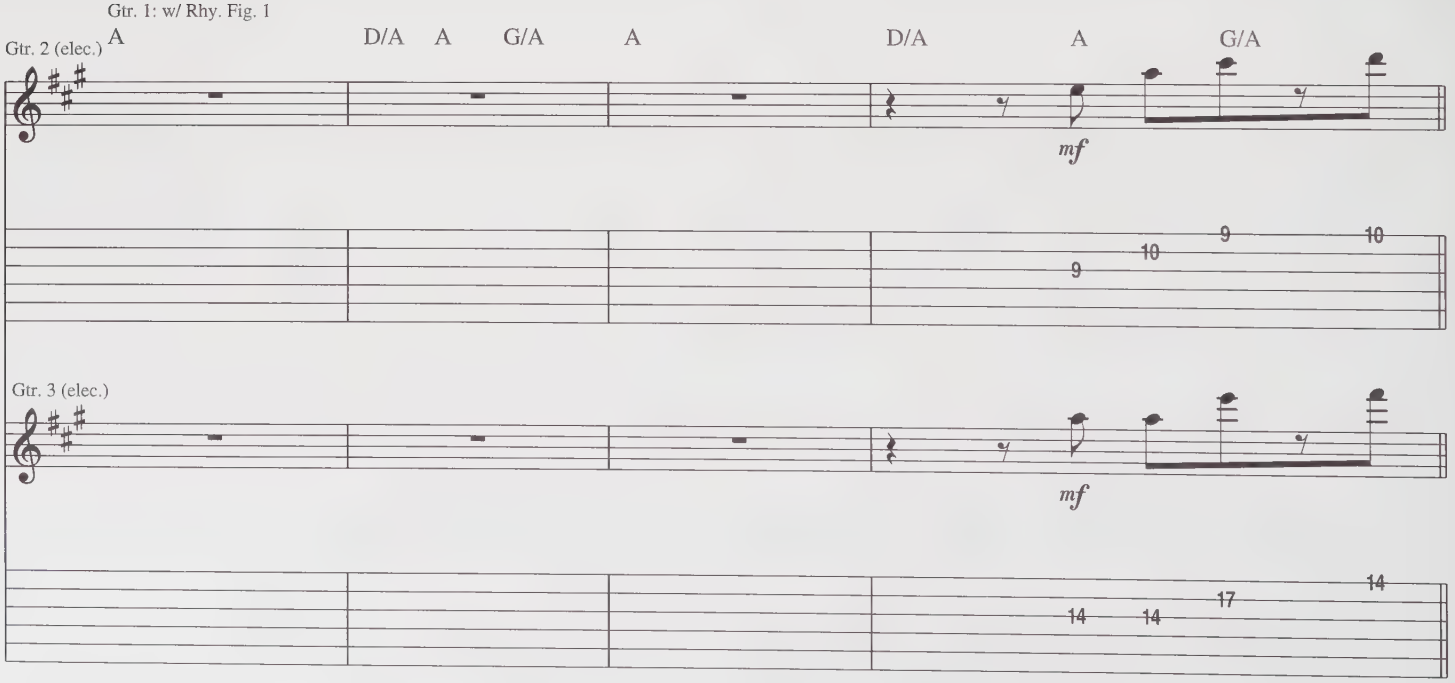
Uptempo Country Rock ♩= 208

Gtr. 1 (acous.)



Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2 (elec.)



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Chorus

Gtr. 1: w/ Rhy. Fig. 1, 3 times

A D/A A G/A A D/A A G/A

full full

Gtrs. 2 & 3: w/ Fill 1, on D.S. only

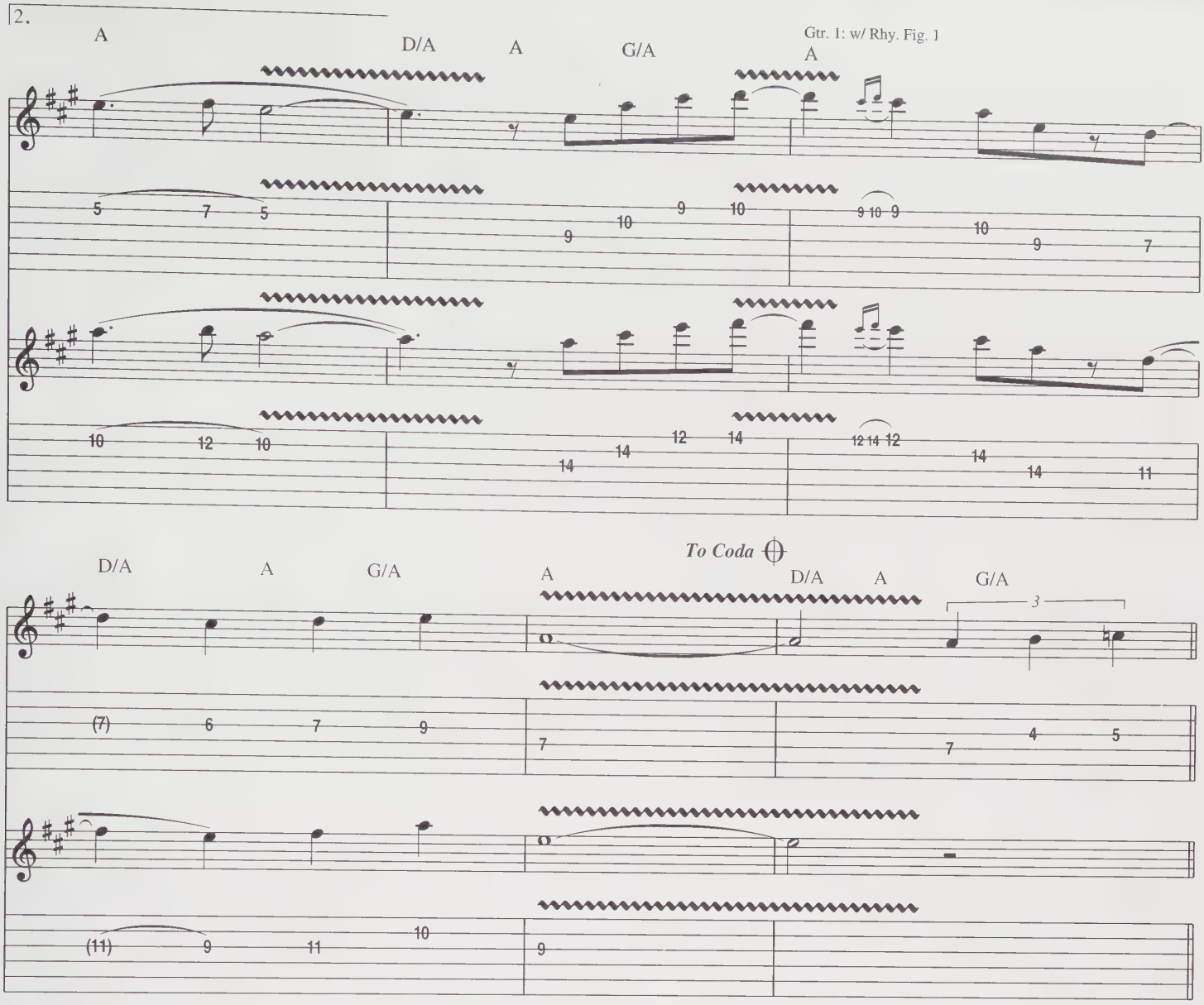
A D/A A G/A A D/A A G/A

Fill 1

Gtr. 2

Gtr. 3

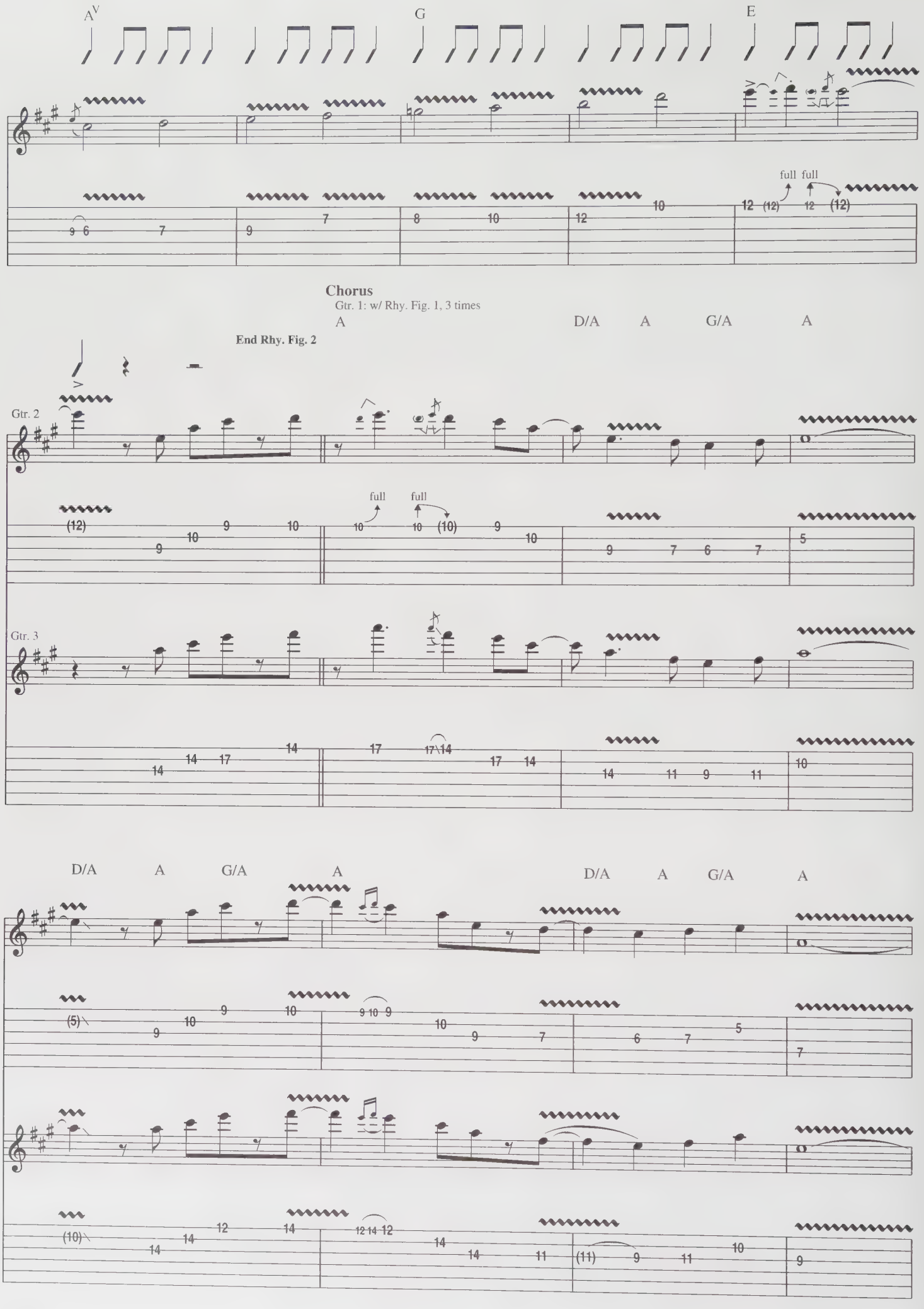
1.
A
D/A
A
G/A
A
D/A
A
G/A
full
full
Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas. only
A
D/A
A
G/A
A
A
D5
Gtr. 1

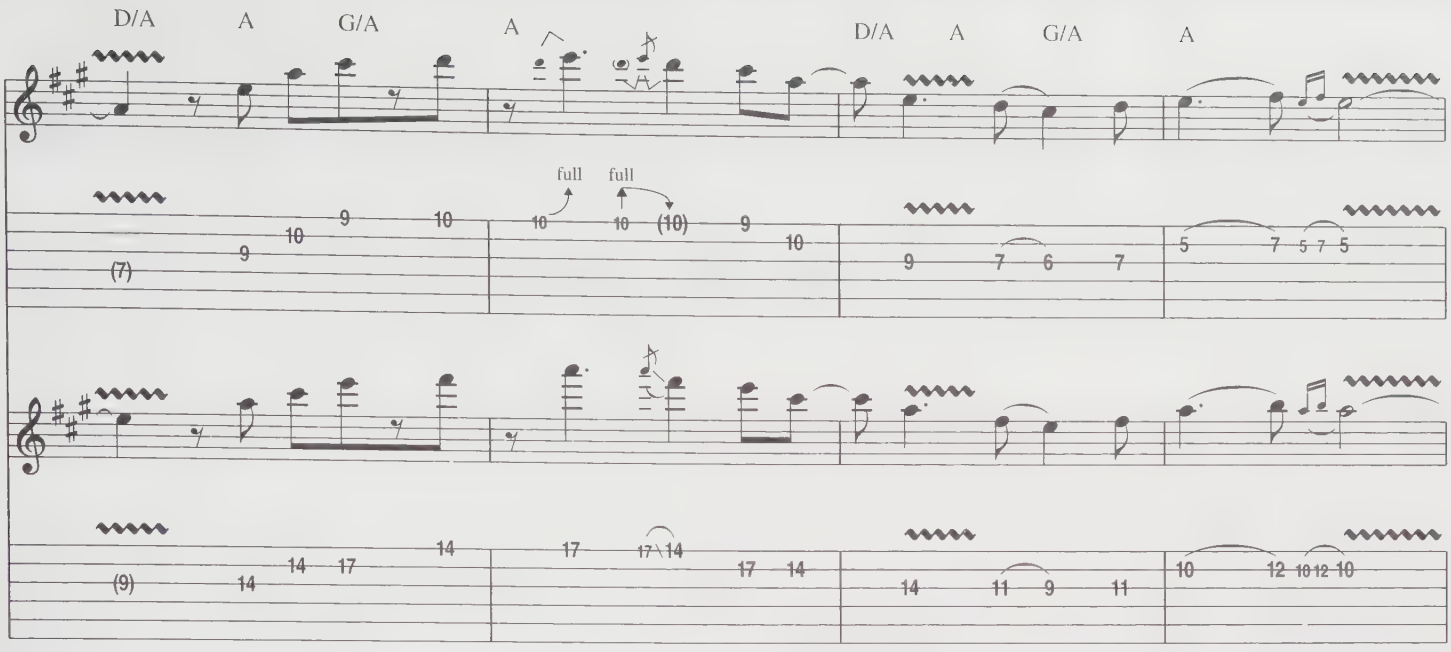


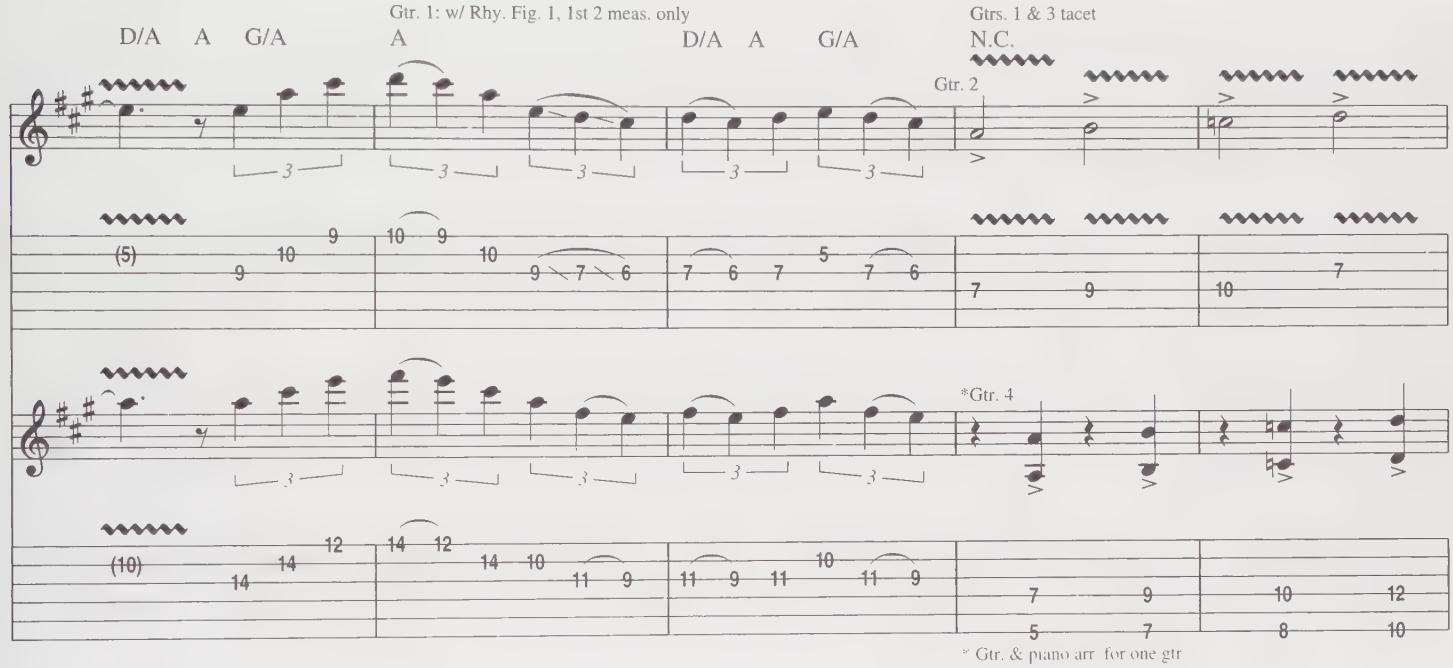
Bridge

Gtr. 3 tacet

* Strum bottom 3 stgs. only.

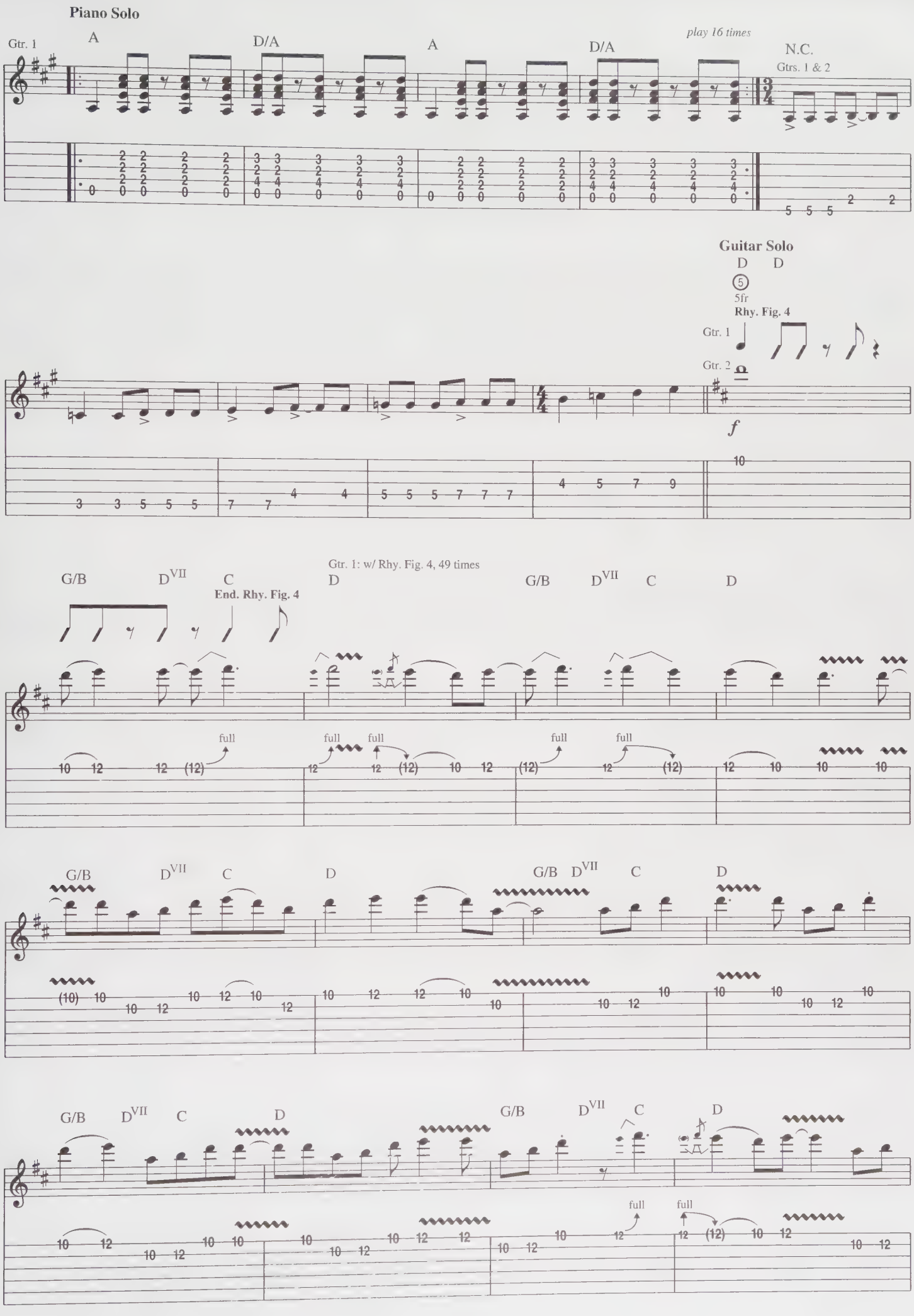

A
G
E
full full
Chorus
Gtr. 1: w/ Rhy. Fig. 1, 3 times
A
D/A
A
G/A
A
End Rhy. Fig. 2
Gtr. 2
full full
Gtr. 3
D/A
A
G/A
A
D/A
A
G/A
A

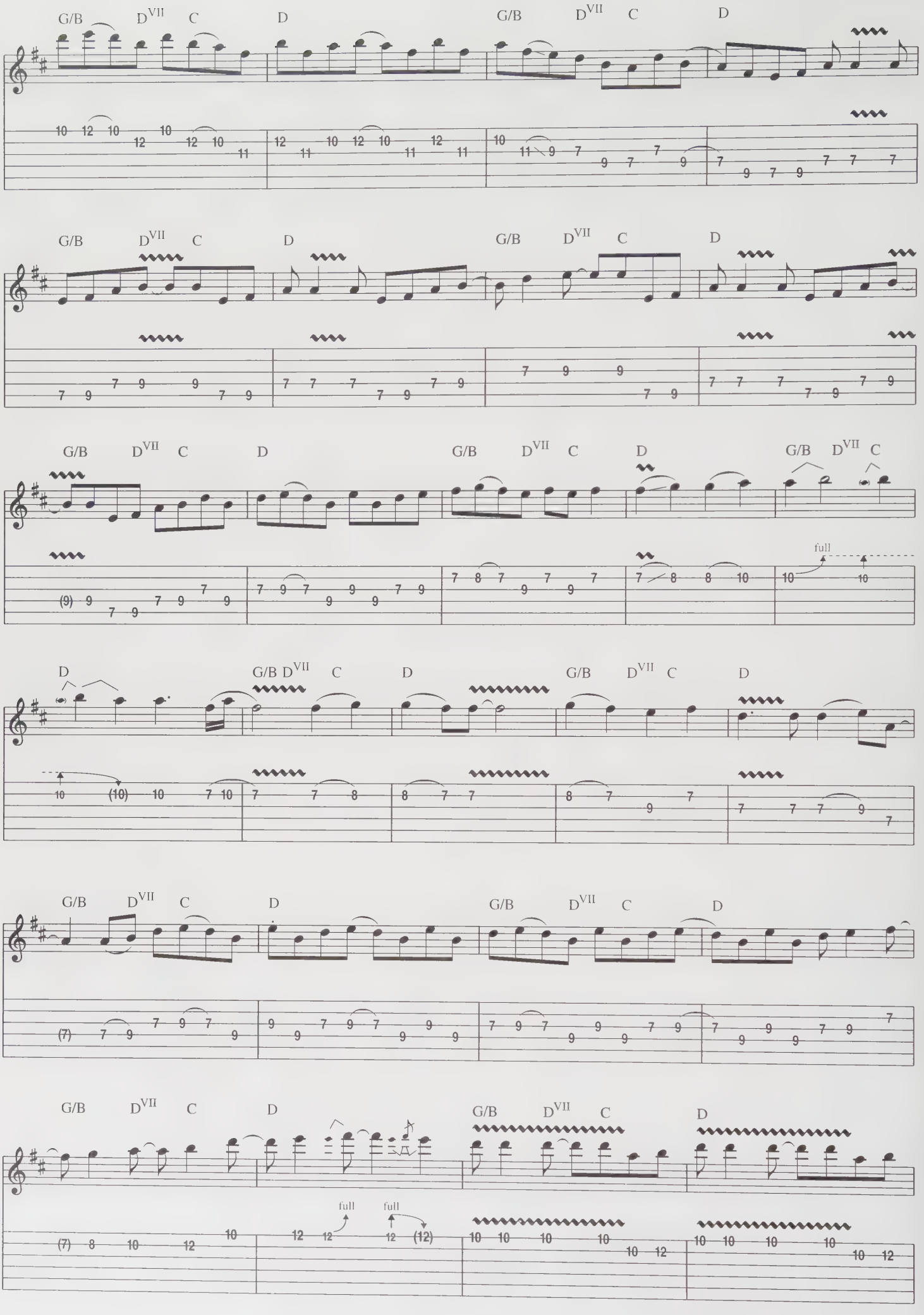


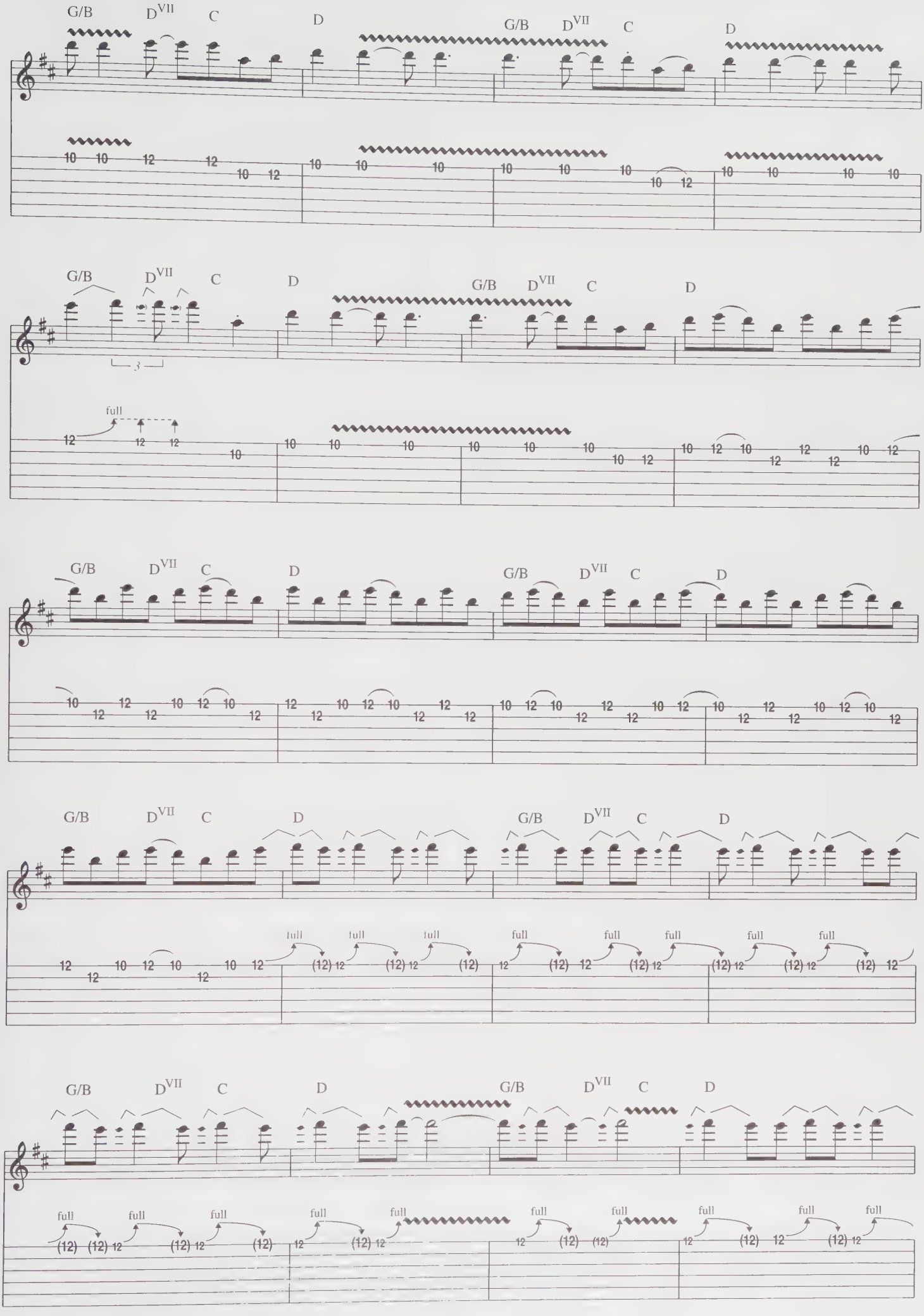


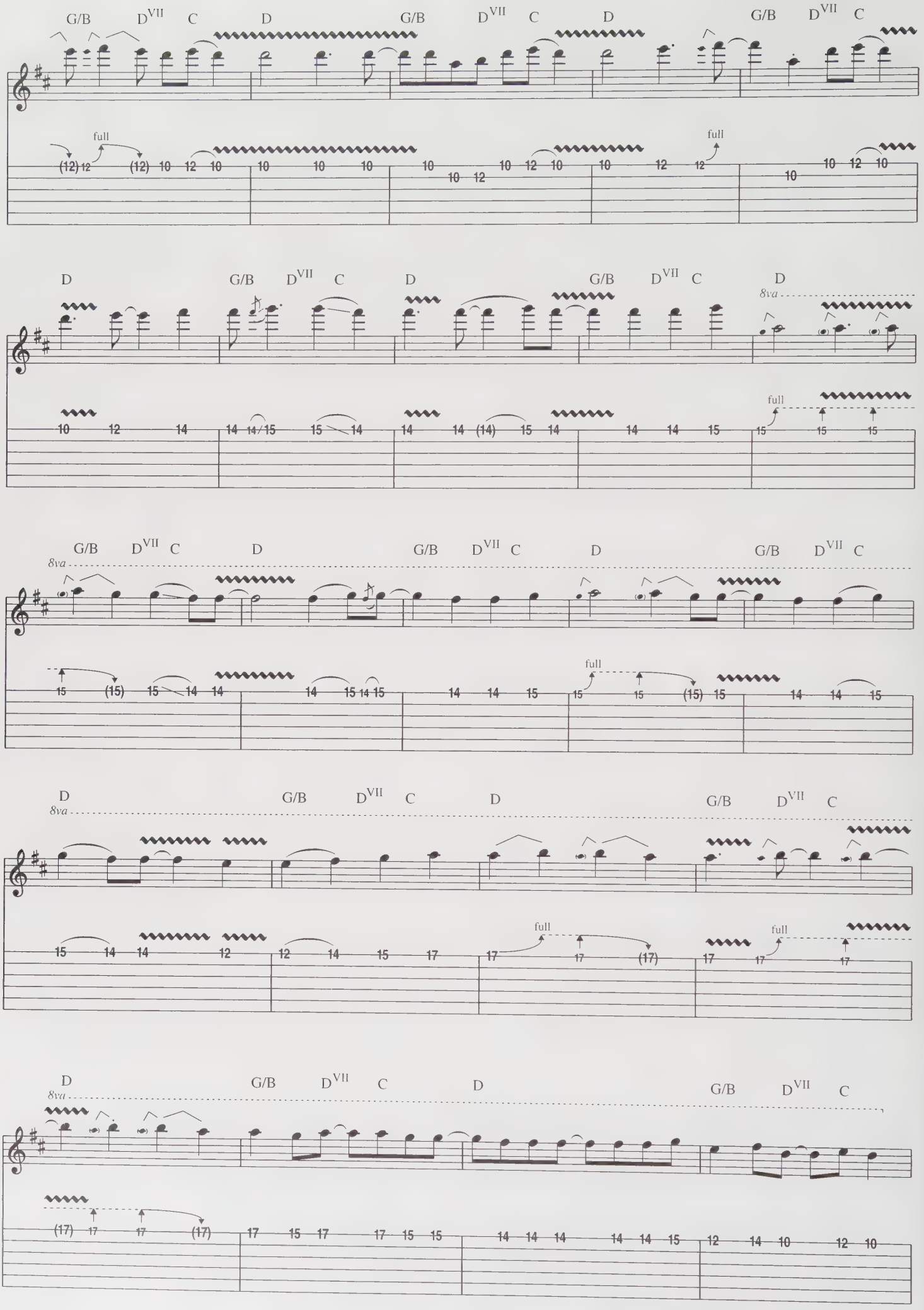
* Gtr. & piano arr. for one gtr

* Piano arr. for gtr.

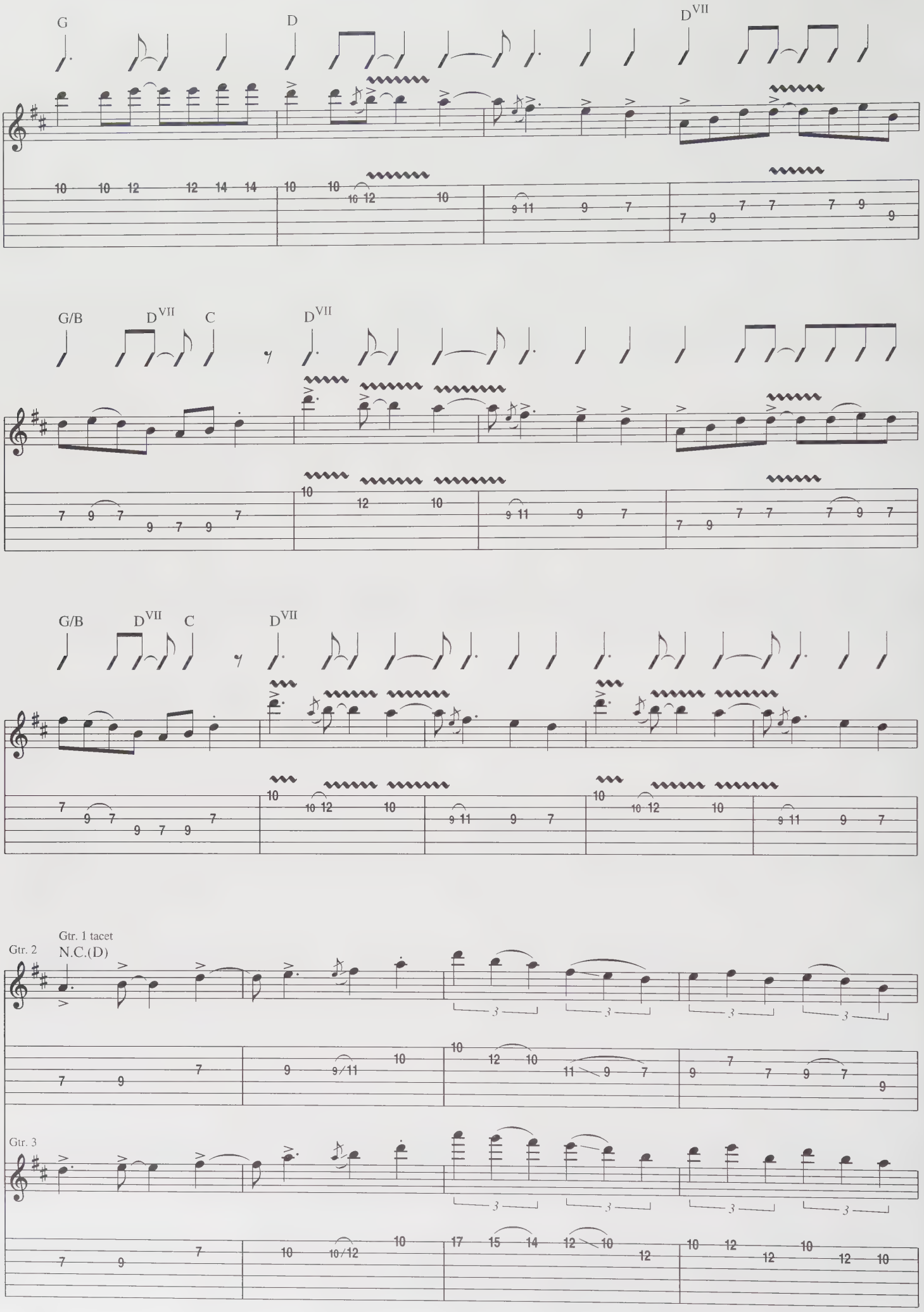

Piano Solo
Gtr. 1
A
D/A
A
D/A
play 16 times
N.C.
Gtrs. 1 & 2
Guitar Solo
D
D
5fr
Rhy. Fig. 4
Gtr. 1
Gtr. 2
f
Gtr. 1: w/ Rhy. Fig. 4, 49 times
G/B
D VII
C
D
End. Rhy. Fig. 4
full

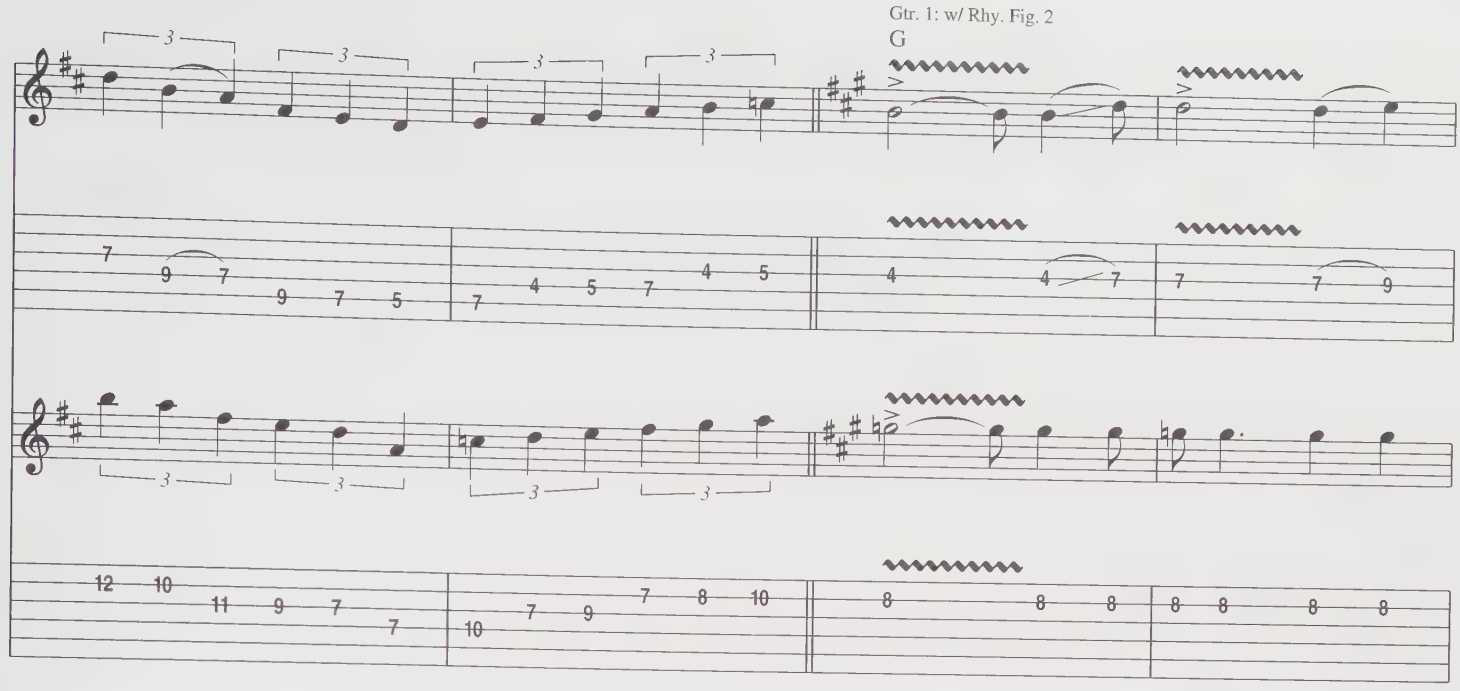

G/B
D VII
C
D
full

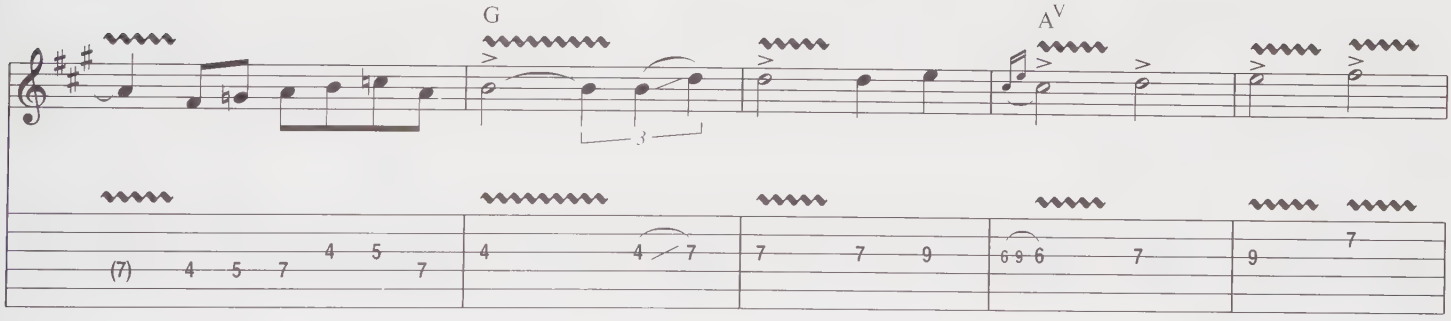

G/B
D^VII
C
D
full

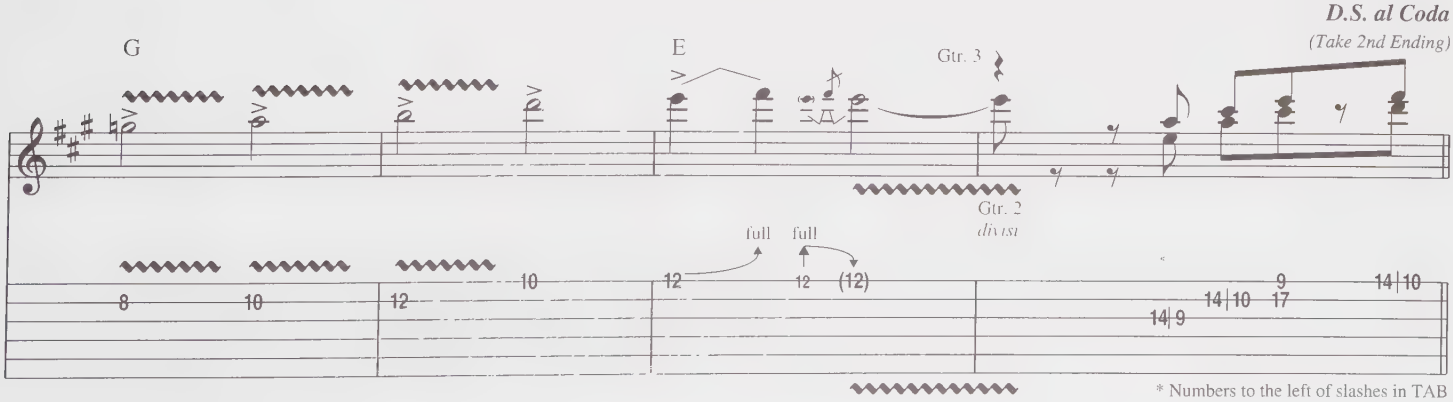

G/B D^VII C D
full
8va

loco
D
G/B
D^VII
C
D
G/B
D^VII
C
Gtr. 1
G


G
D
D VII
G/B
D VII
C
D VII
G/B
D VII
C
D VII
Gtr. 1 tacet
N.C.(D)
Gtr. 2
Gtr. 3





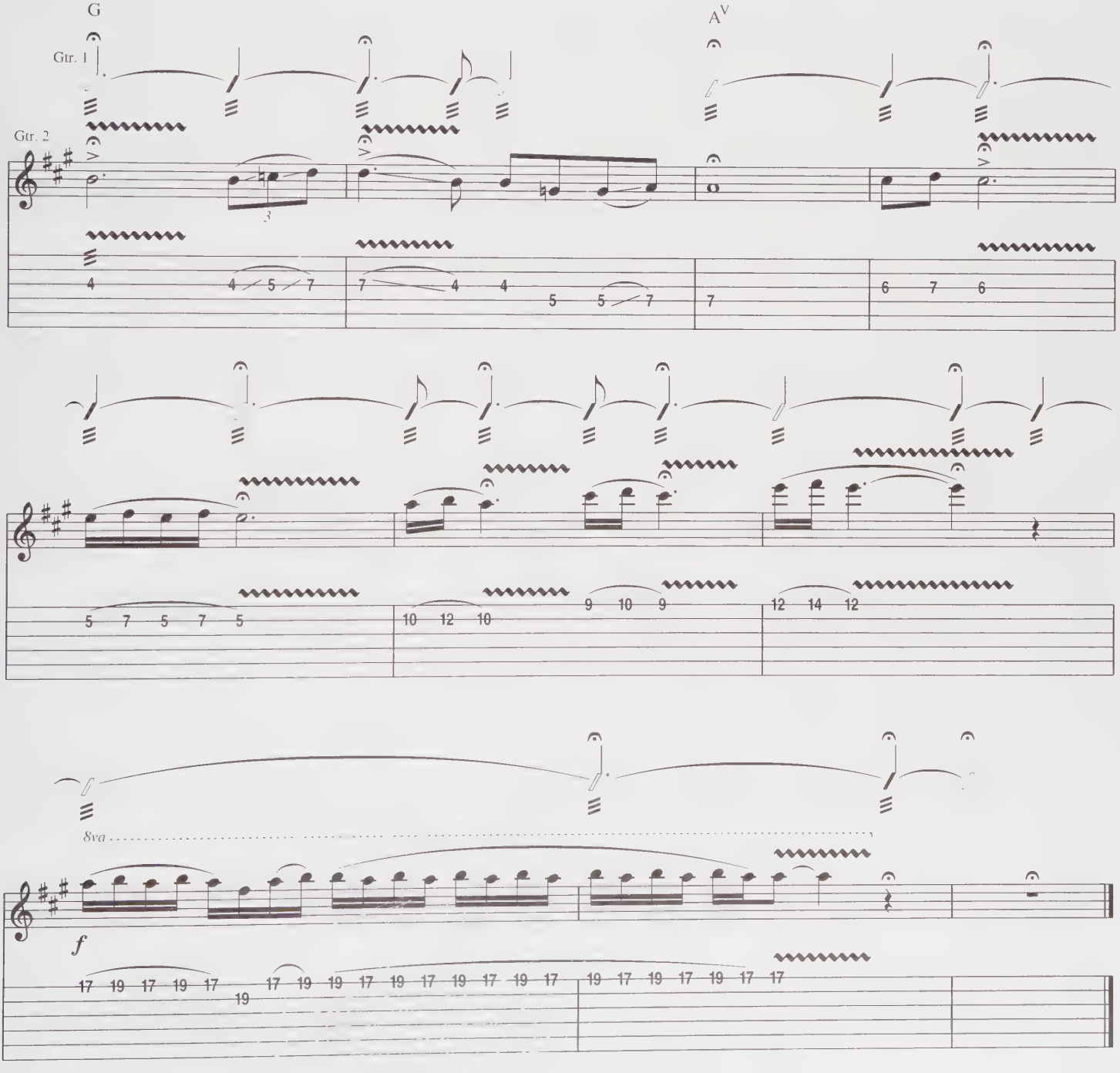


* Numbers to the left of slashes in TAB played by Gtr. 3 *

Coda

Gtr. 1: w/ Rhy. Fig. 1, 4 times

Outro
Free Time



Jesus Is Just Alright

Words and Music by Arthur Reynolds

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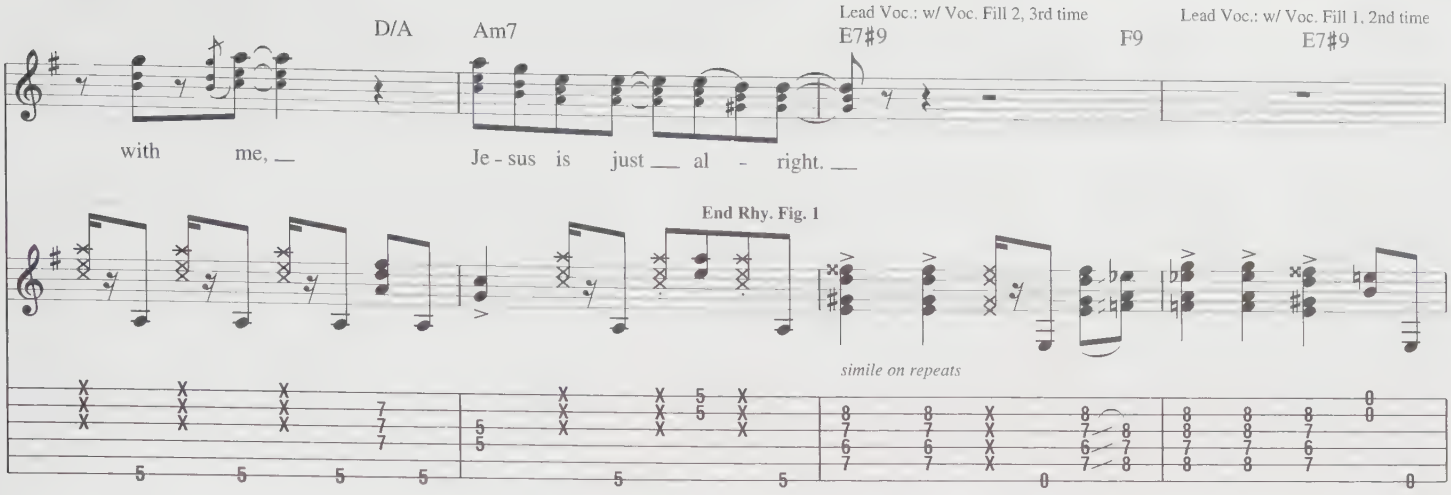
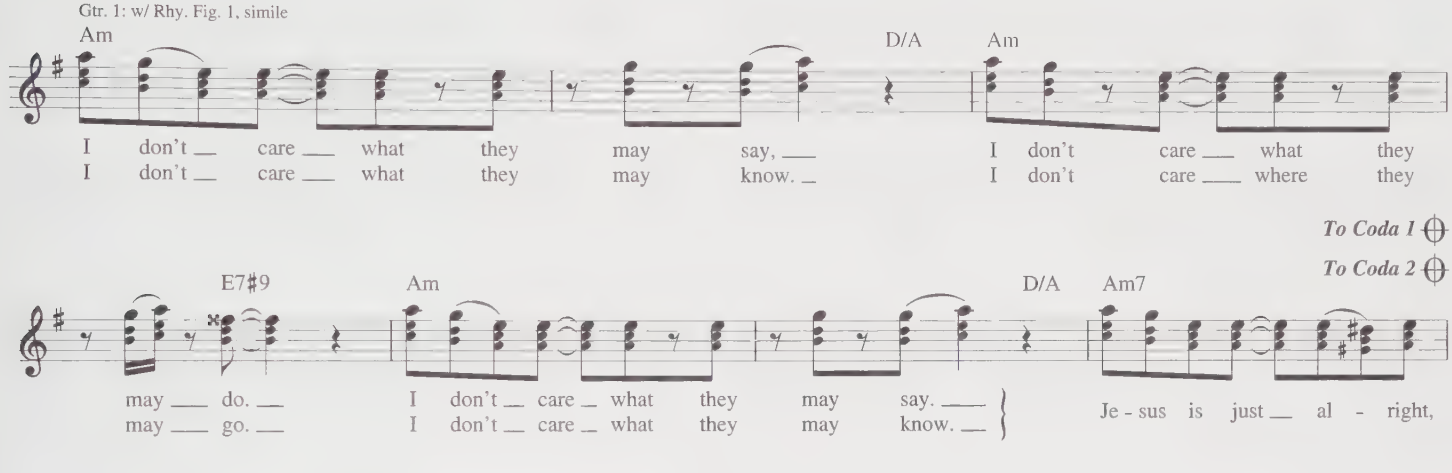

D/A
Am7
Lead Voc.: w/ Voc. Fill 2, 3rd time
E7♯9
F9
Lead Voc.: w/ Voc. Fill 1, 2nd time
E7♯9
with me, Je - sus is just al - right.
End Rhy. Fig. 1
simile on repeats

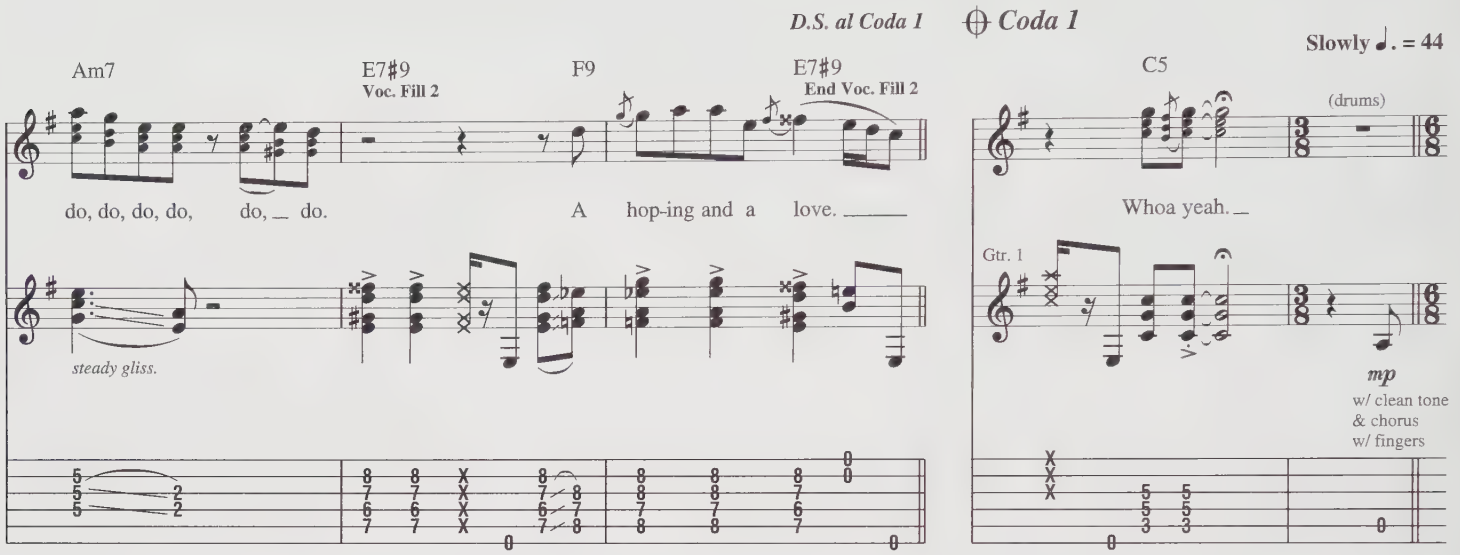

Gtr. 1: w/ Rhy. Fig. 1, simile
Am
D/A
Am
I don't care what they may say,
I don't care what they may know.
I don't care what they
I don't care where they

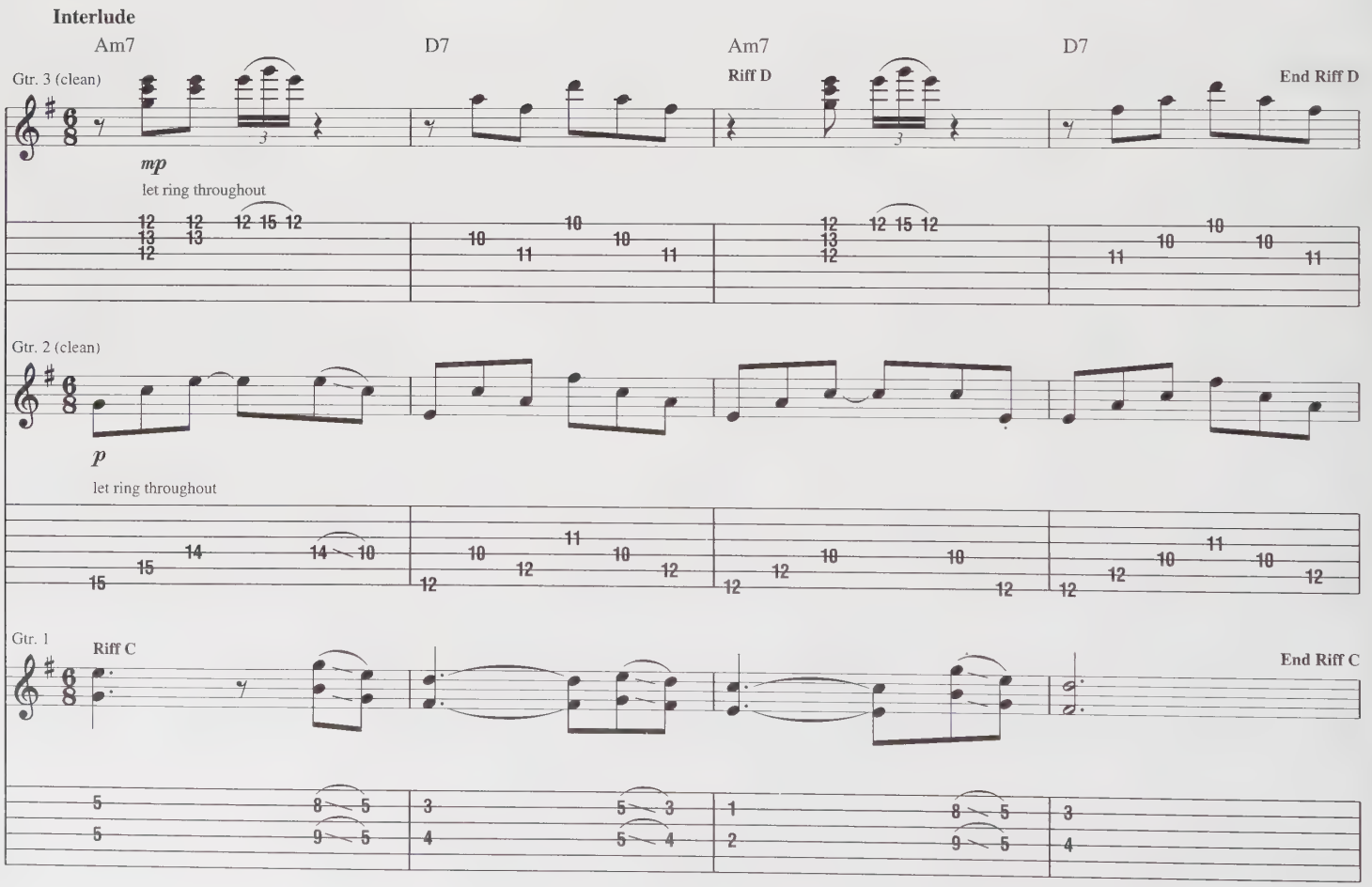
To Coda 1
To Coda 2
E7♯9
Am
D/A
Am7
may do.
may go.
I don't care what they may say.
I don't care what they may know.
Je - sus is just al - right,

C5
Am
E7♯9
F9
whoa, yeah.
Je - sus is just al - right.
Gtr 1
T

Chorus
Am
E7♯9
D/A
Voc. Fill 1
End Voc. Fill 1
Whoa, ho, ho.
Do. do. do. do. do. do. do. do.

Am7
E7♯9
Am7
D/A
do, do, do, do, do, do, do, do.
Do, do, do, do, do, do, do, do,
steady gliss.
*slap strings w/ RH


D.S. al Coda 1
Coda 1
Slowly ♩. = 44
Am7
E7♯9
Voc. Fill 2
F9
E7♯9
End Voc. Fill 2
C5
(drums)
do, do, do, do, do, do.
A hop-ing and a love.
Whoa yeah.
steady gliss.
Gtr. 1
mp
w/ clean tone
& chorus
w/ fingers


Interlude
Am7
D7
Am7
D7
Gtr. 3 (clean)
Riff D
End Riff D
mp
let ring throughout
Gtr. 2 (clean)
p
let ring throughout
Gtr. 1
Riff C
End Riff C

Gtr. 1: w/ Riff C, 1 3/4 times, simile
Gtr. 3: w/ Riff D, 7 1/2 times, simile

Am7 D7

Je - sus,

Gtr. 2: w/ Riff E, 6 1/2 times, simile

Am7

he's my friend.

Gtr. 2 **Riff E**

End Riff E

Gtr. 4 (dist.)

mf full

D7 Am7 D7 Am7

But Je - sus well he's my friend.

mp *mf*

Gtr. 1: w/ Fill 1

D7

Gtr. 1: w/ Riff C, 1 3/4 times

Am D7

He took me by the hand,

full

Am7 D7 Am7 D7

and lead me far from this land. Je - sus, he's my

mp *mf*

full

Fill 1

Gtr. 1

Guitar Solo

Gtr. 1: w/ Riff C, 1 3/4 times, simile
Gtr. 2: w/ Riff E, 6 1/2 times, simile
Gtr. 3: w/ Riff D, 6 times, simile

Am7 | Gtr. 1: w/ Fill 2 D7(no root) | Am7

Gtrs. 2 & 3

mf

friend.

full full full full full full full full

Am7

full full full full full

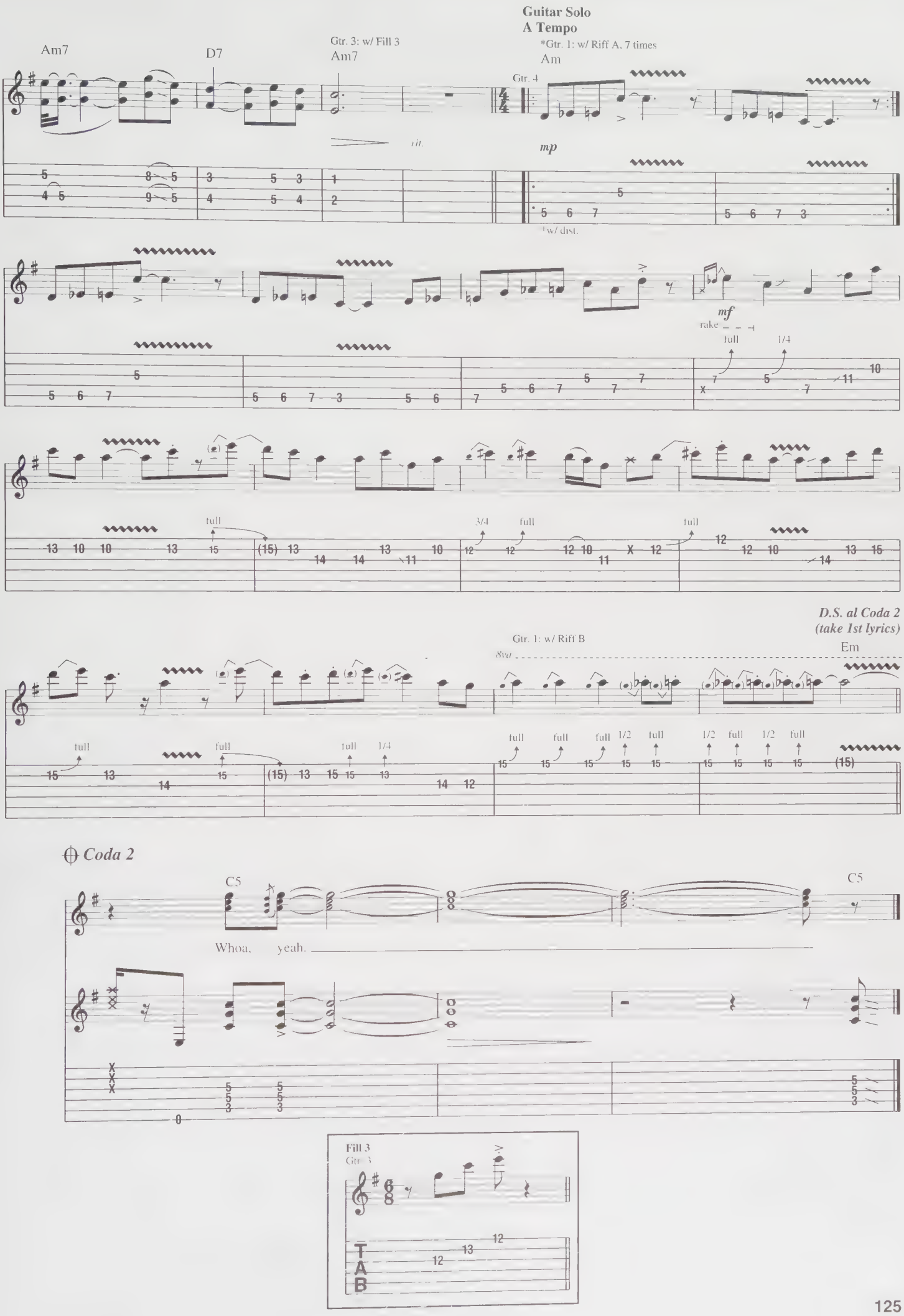
D7 | Am7

full full full full

D7 | Am7 | Gtr. 1: w/ Fill 1 D7 | Gtr. 4 tacet Am7 | D7

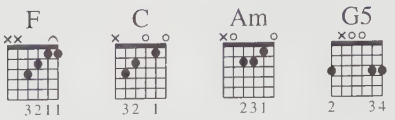
full 1/2 full

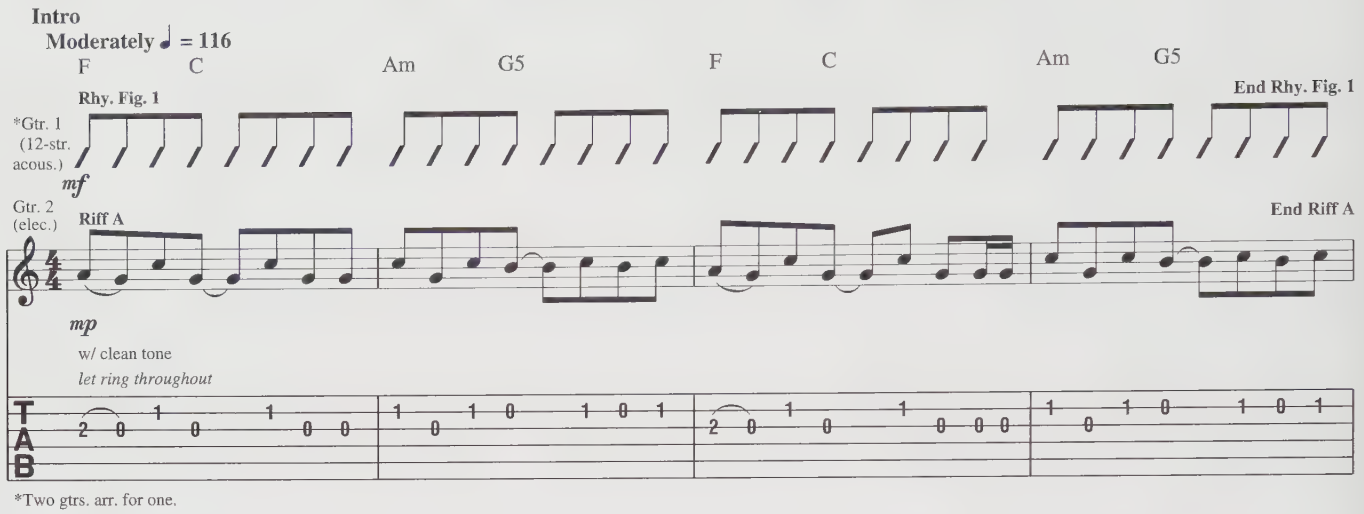
Fill 2
Gtr. 1


Guitar Solo
A Tempo
*Gtr. 1: w/ Riff A, 7 times
Am7
D7
Gtr. 3: w/ Fill 3
Am7
Am
Gtr. 4
rit.
mp
*w/ dist.
mf
rake
full
1/4
3/4
D.S. al Coda 2
(take 1st lyrics)
Gtr. 1: w/ Riff B
8va
Em
1/2
Coda 2
C5
Whoa, yeah.
Fill 3
Gtr. 3
T
A
B

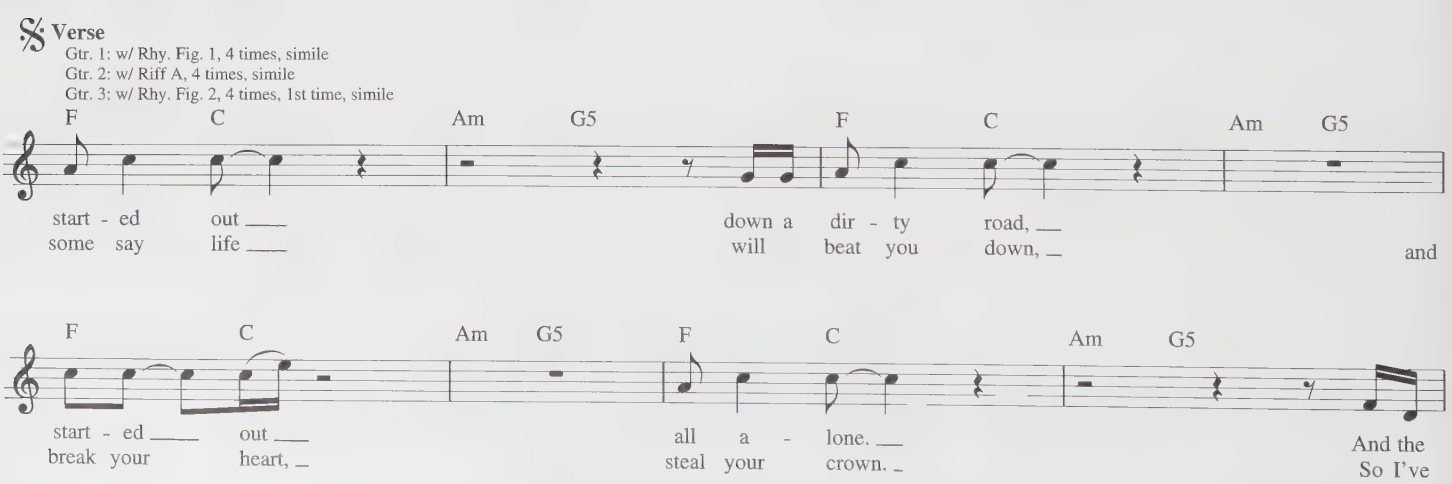
Learning to Fly

Words and Music by Jeff Lynne and Tom Petty





*Two gtrs. arr. for one.



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Gtr. 3: w/ Rhy. Fig. 2, 2 times, simile
2nd time, Bkgd. Voc.: w/ Voc. Fill 1, 4 times

F C Am G5 F C Am G5

sun went down _ as I crossed the hill. ___ And the
start - ed out ___ for God knows where. _ I

F C Am G5 F C

town lit up, the world got still. ___
guess I'll know when I get there. ___

Chorus
Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 2: w/ Riff A, 2 times, simile
Gtr. 3: w/ Rhy. Fig. 2, 2 times, simile

Am G5 F C Am G5 F C Am G5

I'm learn-ing to fly ___ but I ain't got wings. _
a-round the clouds. _

Gtr. 4
(elec.) **Riff B**

mf
w/ clean tone & chorus
let ring *let ring* *let ring*

12 13 13 14 12 12 12 13 13 14 12 12

To Coda

F C Am G5 F C Am G5

Com - ing ___ down _ is the hard - est thing. _ 2. Well, the
What goes up ___ must come down. _

End Riff B

let ring *let ring*

13 13 14 12 12 12 13 13 14 12

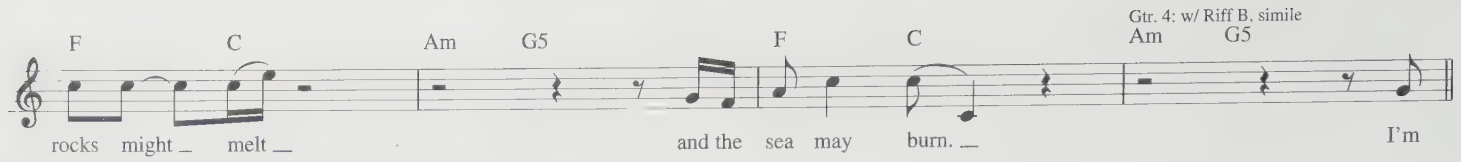
Verse
Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 2: w/ Riff A, 2 times, simile
Gtr. 3: w/ Rhy. Fig. 2, 2 times, simile
Gtr. 4 tacet

F C Am G5 F C Am G5

good old ___ days _ may not re - turn ___ and the

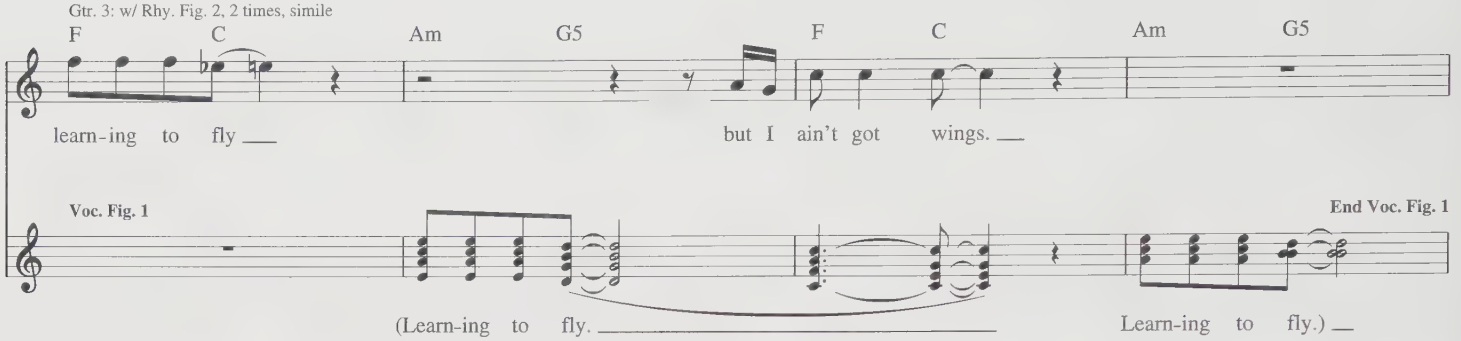
Voc. Fill 1

(Oo.) ___



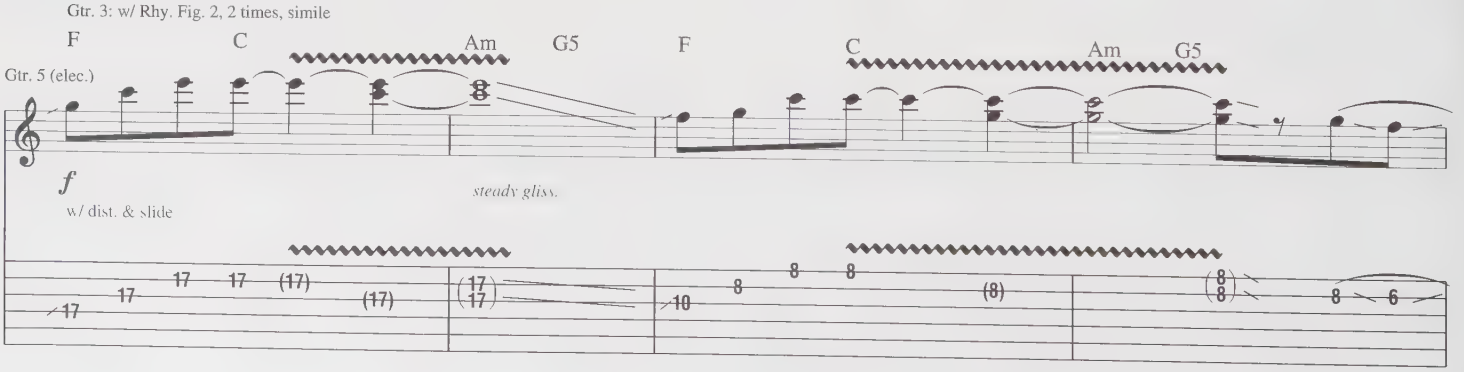
Chorus

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 2: w/ Riff A, 2 times, simile
Gtr. 3: w/ Rhy. Fig. 2, 2 times, simile



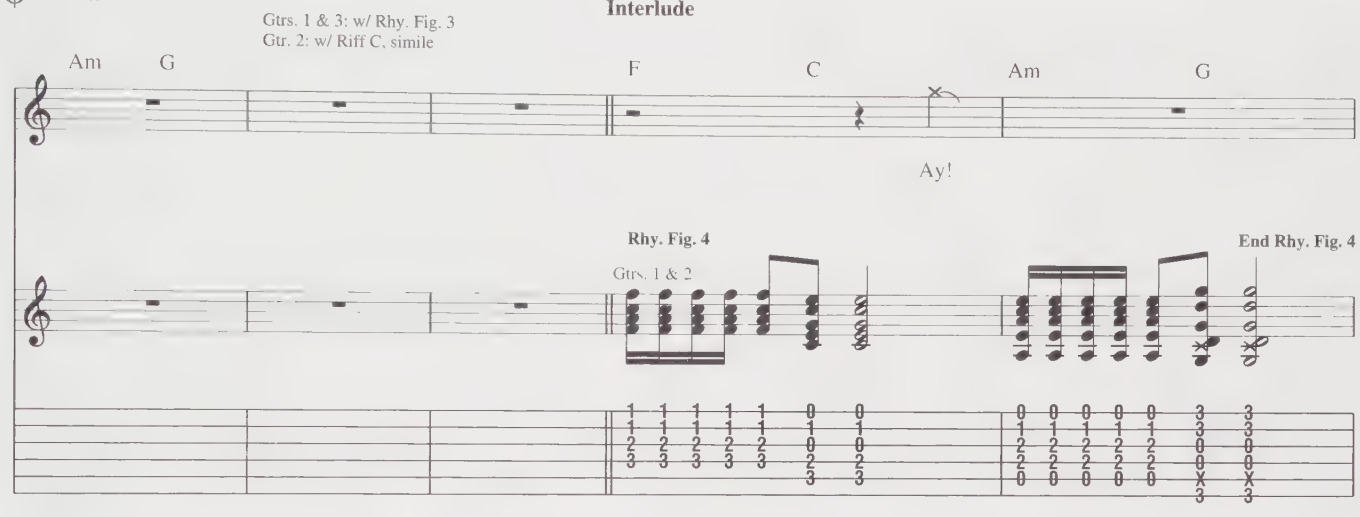
Guitar Solo

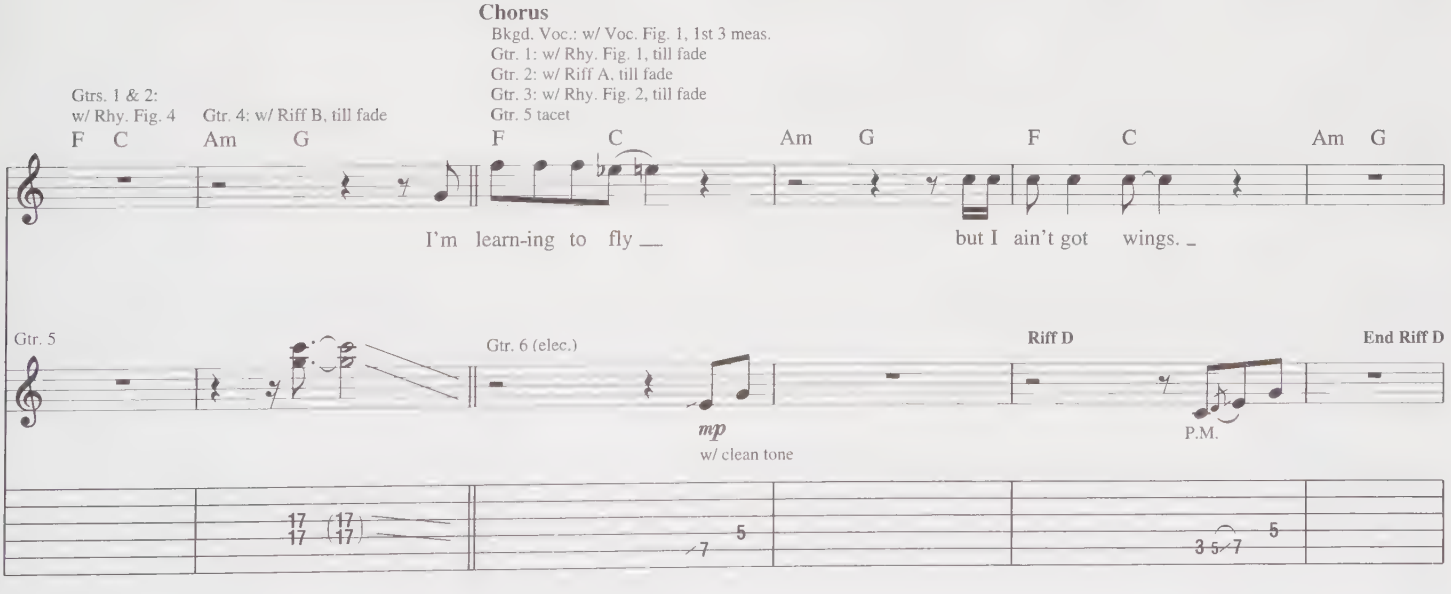
Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 2: w/ Riff A, 2 times, simile
Gtr. 3: w/ Rhy. Fig. 2, 2 times, simile

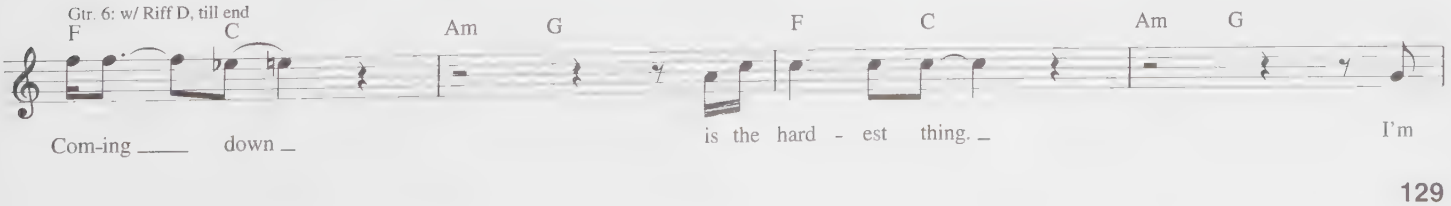


D.S. al Coda
F
C
Am
G5
F
C
Am
G
3. Well,
w/o slide

Coda


Interlude
Gtrs. 1 & 3: w/ Rhy. Fig. 3
Gtr. 2: w/ Riff C, simile
Am
G
F
C
Am
G
Ay!
Rhy. Fig. 4
Gtrs. 1 & 2
End Rhy. Fig. 4

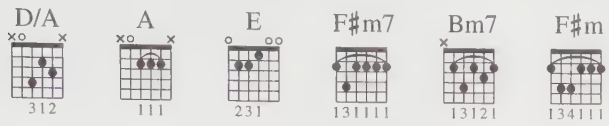

Chorus
Bkgd. Voc.: w/ Voc. Fig. 1, 1st 3 meas.
Gtr. 1: w/ Rhy. Fig. 1, till fade
Gtr. 2: w/ Riff A, till fade
Gtr. 3: w/ Rhy. Fig. 2, till fade
Gtr. 5 tacet
Gtrs. 1 & 2:
w/ Rhy. Fig. 4
Gtr. 4: w/ Riff B, till fade
F
C
Am
G
I'm learn-ing to fly
but I ain't got wings.
Gtr. 5
Gtr. 6 (elec.)
Riff D
End Riff D
mp
w/ clean tone
P.M.


Gtr. 6: w/ Riff D, till end
F
C
Am
G
F
C
Am
G
Com-ing down
is the hard - est thing.
I'm

Bkgd. Voc.: w/ Voc. Fig. 1, 1st 3 meas.
F C Am G F C Am G
learn-ing to fly
a - round the clouds.
Bkgd. Voc.: w/ Voc. Fig. 1, 1st 3 meas.
F C
And what goes up
Gtr. 5
steady gliss.
Am G F C Am G
must come down.
Bkgd. Voc.: w/ Voc. Fig. 1, till fade
F C Am G F C
I'm learn-ing to fly.
steady gliss.
Am G F C Am G F C Am G
I'm learn-ing to fly.
steady gliss.
Begin Fade
F C Am G F C Am G F C
Fade Out

Let It Ride

Words and Music by Randy Bachman and Charles Turner



Intro

Moderate Rock ♩ = 104

D/A A E F♯m7

Rhy. Fig. 1B

Gtr. 3 (acous.)

mf

Rhy. Fig. 1

Gtr. 1

mf (clean tone)

Rhy. Fig. 1A

Gtr. 2

mf (clean tone)

Bm7 F♯m7 D/A A

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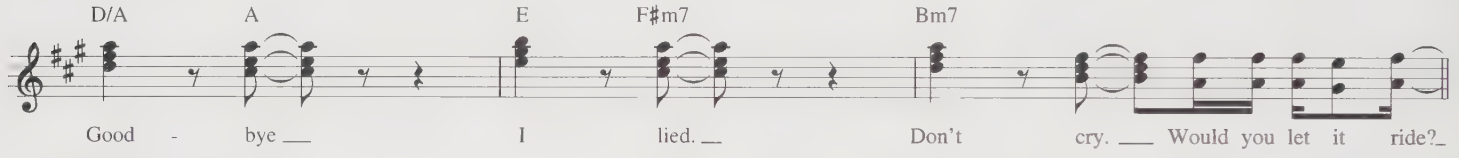
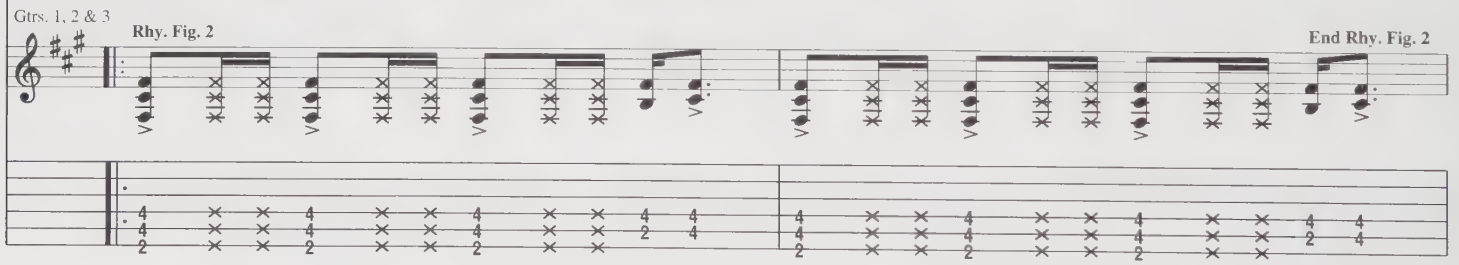
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1, 1A, & 1B

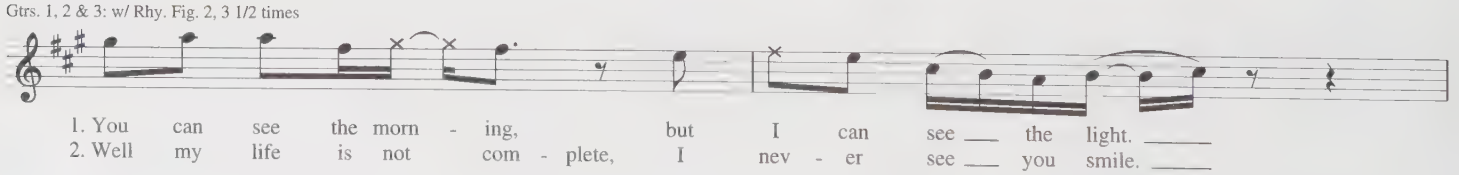


Verse

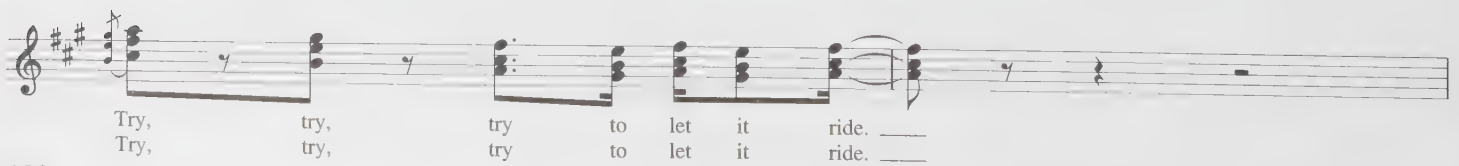
Gtrs. 1, 2 & 3



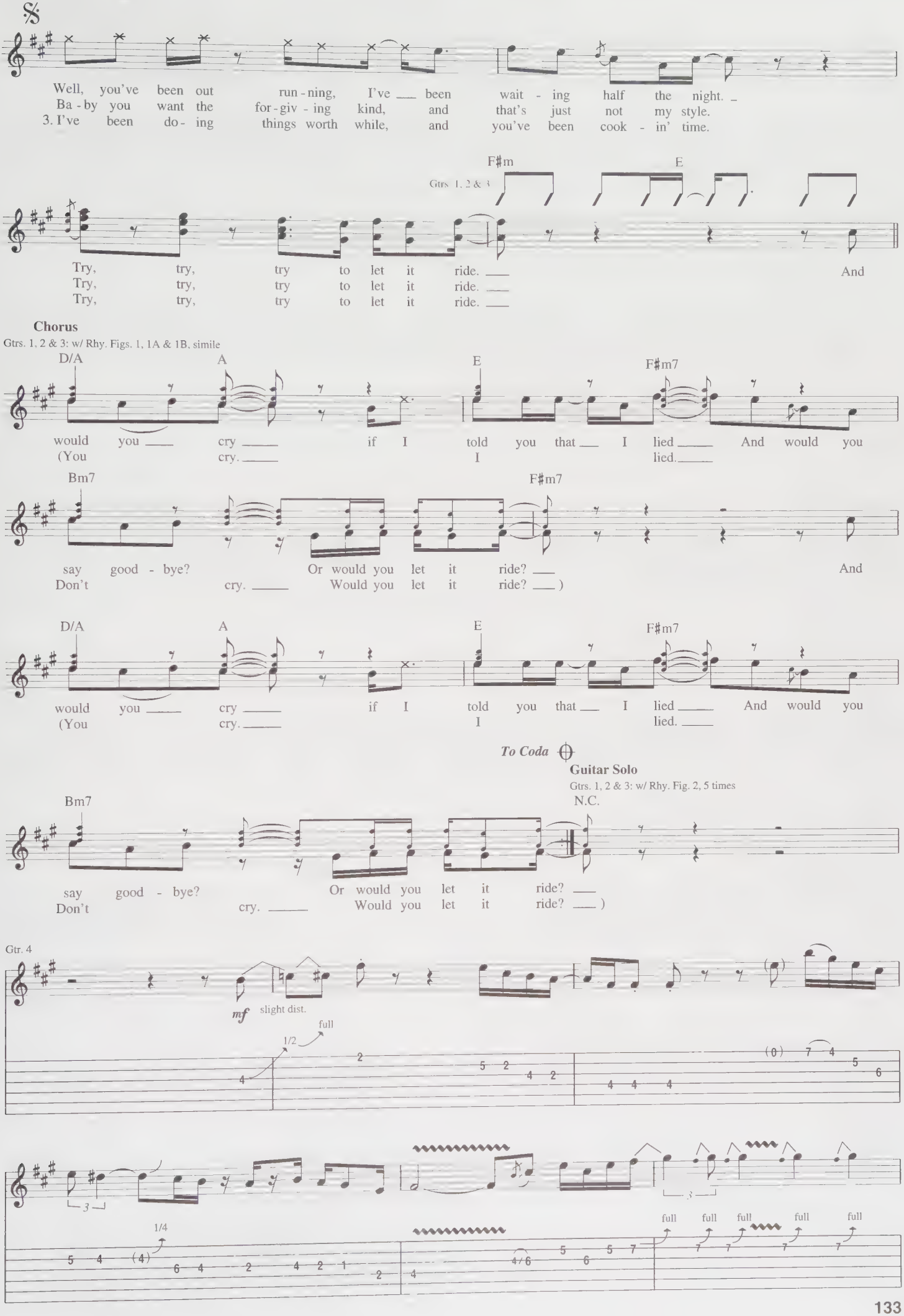
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 2, 3 1/2 times



1. You can see the morn - ing, but I can see the light.
2. Well my life is not com - plete, I nev - er see you smile.



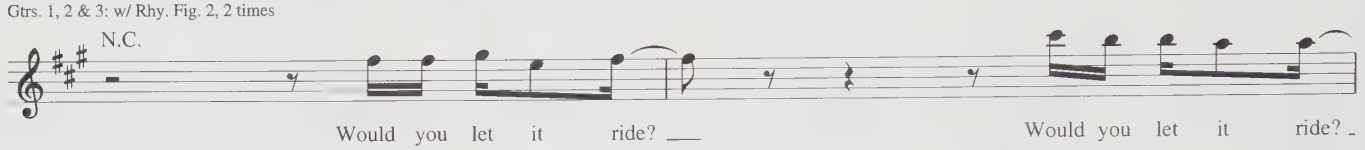
Try, try, try to let it ride.
Try, try, try to let it ride.

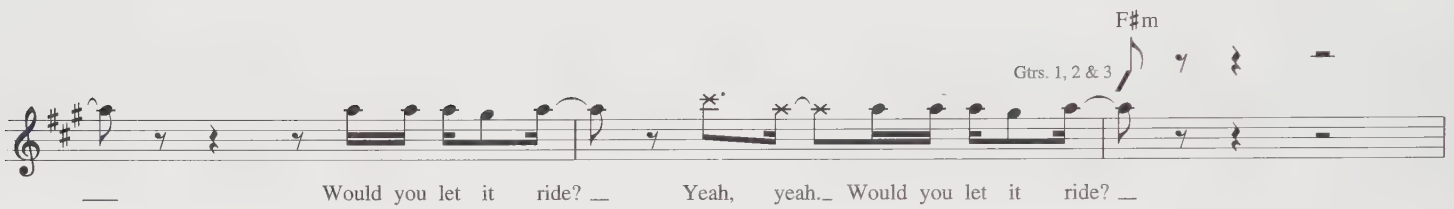

Well, you've been out run-ning, I've been wait-ing half the night.
Ba-by you want the for-giv-ing kind, and that's just not my style.
3. I've been do-ing things worth while, and you've been cook-in' time.
F♯m
E
Gtrs. 1, 2 & 3
Try, try, try to let it ride.
Try, try, try to let it ride.
Try, try, try to let it ride.
And
Chorus
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1, 1A & 1B, simile
D/A
A
E
F♯m7
would you cry if I told you that I lied And would you
(You cry. I lied.)
Bm7
F♯m7
say good-bye? Or would you let it ride?
Don't cry. Would you let it ride?)
And
D/A
A
E
F♯m7
would you cry if I told you that I lied And would you
(You cry. I lied.)
To Coda
Guitar Solo
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 2, 5 times
N.C.
Bm7
say good-bye? Or would you let it ride?
Don't cry. Would you let it ride?)
Gtr. 4
mf
slight dist.
full
1/2
1/4
full full full full full

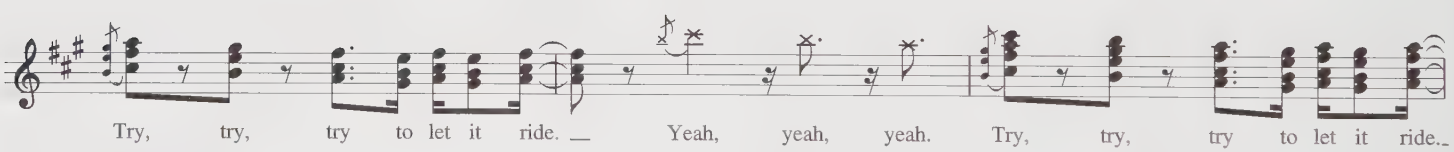
Coda

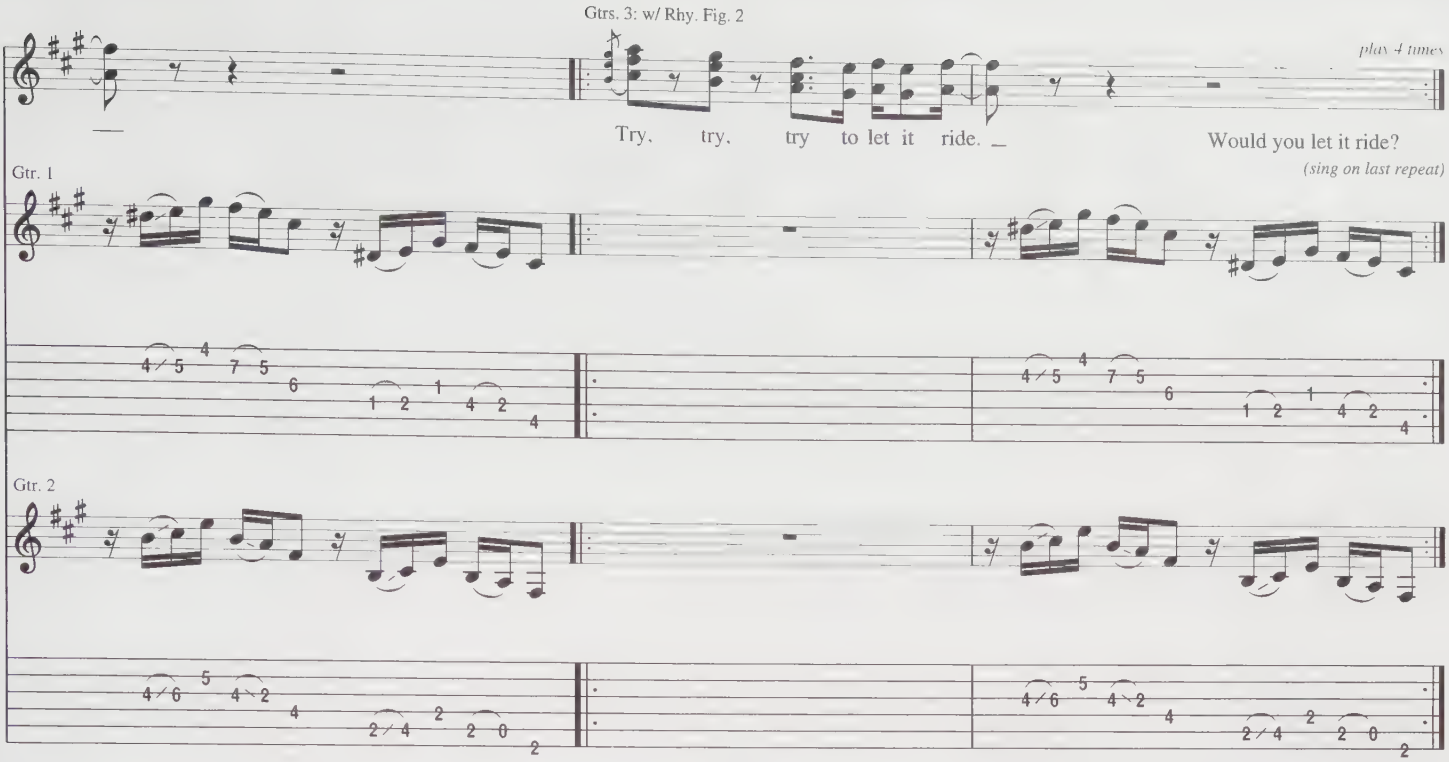
Interlude

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 2, 2 times



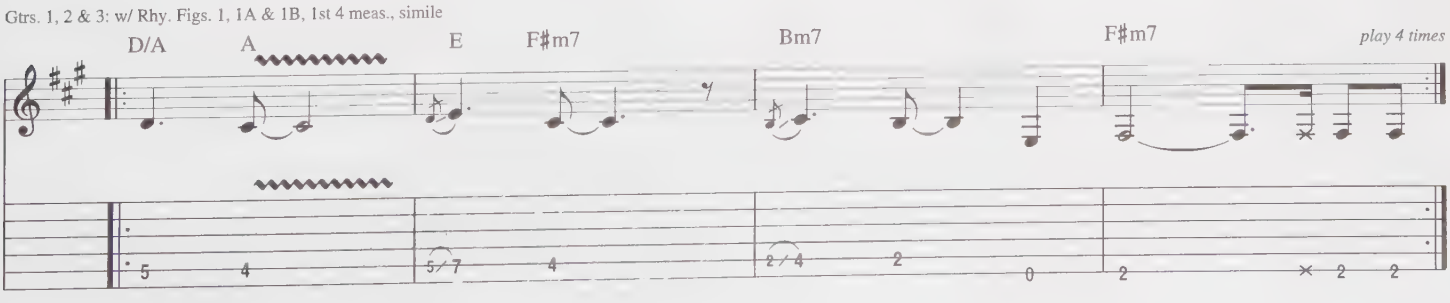






Outro

Fade Out



Maggie May

Words and Music by Rod Stewart and Martin Quittenton

Intro

Rubato

Am G5 Am G5 A5 G5 A5 D5 C5 A5

Gtr. 1 (nylon-str. acous.)

mf

w/ fingers
let ring throughout

Em D Em Bm Em G A B Em E

1. 2.

Moderate Rock ♩ = 130

Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fill 1, 2nd time

**Dadd9 G$^{6}_{9}$ G5/D D5 G5/D D5 Bm G

*Gtr. 3

mf

let ring throughout

*Mandolin arr. for gtr.

Gtr. 2 (12-str. acous.)

mf

let ring throughout

**Chord symbols reflect combined tonality.

Rhy. Fill 1

Gtr. 2

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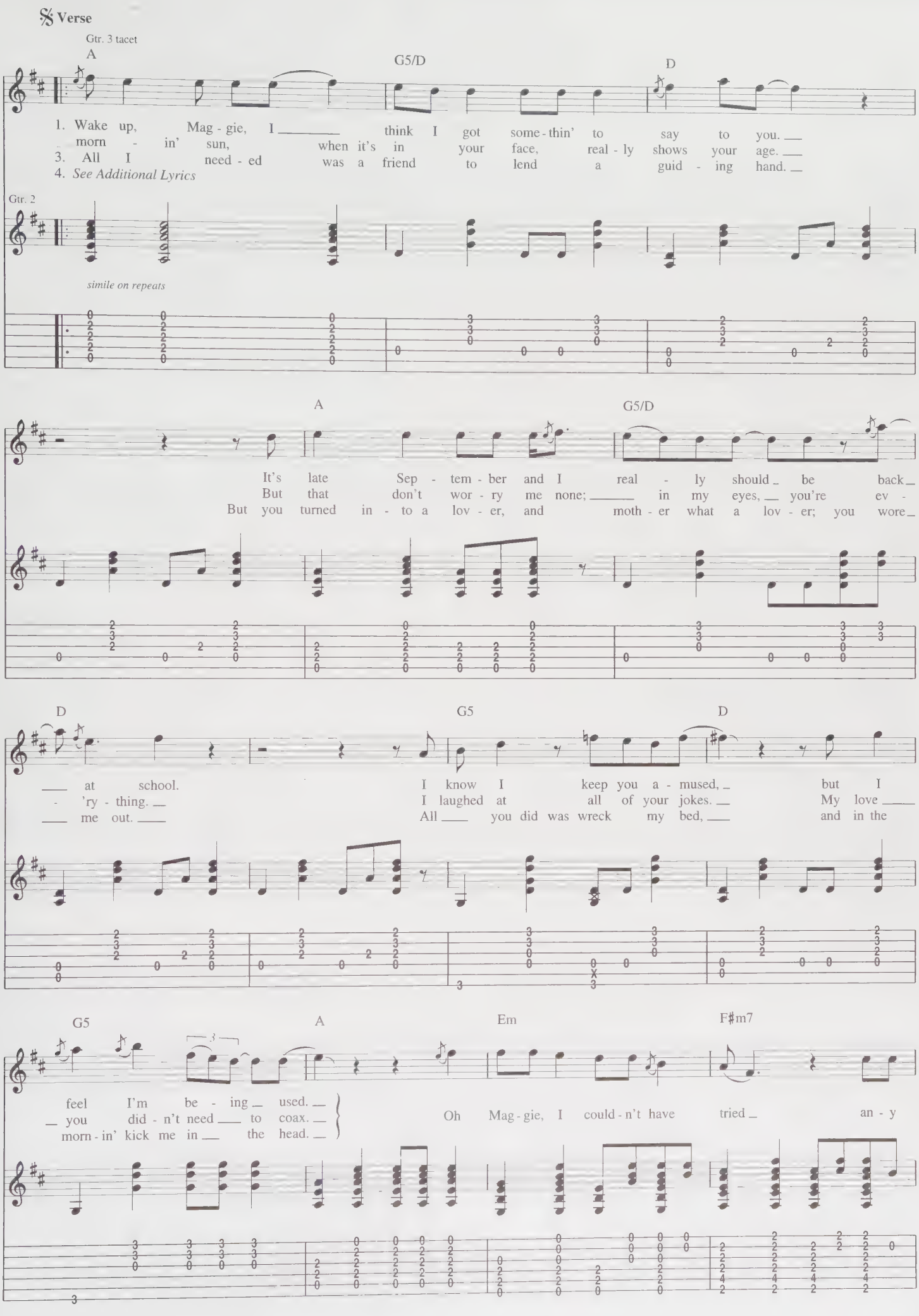

Verse
Gtr. 3 tacet
A
G5/D
D
1. Wake up, Mag - gie, I think I got some - thin' to say to you.
morn - in' sun, when it's in your face, real - ly shows your age.
3. All I need - ed was a friend to lend a guid - ing hand.
4. See Additional Lyrics
Gtr. 2
simile on repeats
A
G5/D
It's late Sep - tem - ber and I real - ly should be back
But that don't wor - ry me none; in my eyes, you're ev -
But you turned in - to a lov - er, and moth - er what a lov - er; you wore
D
G5
D
at school. I know I keep you a - mused, but I
'ry - thing. I laughed at all of your jokes. My love
me out. All you did was wreck my bed, and in the
G5
A
Em
F♯m7
feel I'm be - ing used.
you did - n't need to coax.
morn - in' kick me in the head.
Oh Mag - gie, I could - n't have tried an - y

Chorus

Gtr. 2: w/ Rhy. Fill 2, 2nd, 3rd & 4th times, simile

Em Dadd9/F♯ Em A

more. ___ 1., 2. You led me a - way from home just to
3. You led me a - way from home 'cause you

Em A Em

save you from be - ing a - lone. (1.) You stole my heart, ___ and that's ___
did - n't wan - na be a - lone. (2.) You stole my soul, and that's a
3. You stole my heart; ___ I could - n't

To Coda ⊕

Gtr. 2: w/ Rhy. Fill 3, 2nd, 3rd & 4th times

A D

play 3 times

___ what real - ly hurts. ___
pain I can do ___ with - out. ___
leave you if ___ I tried. ___

2. The

Rhy. Fill 2
Gtr. 2

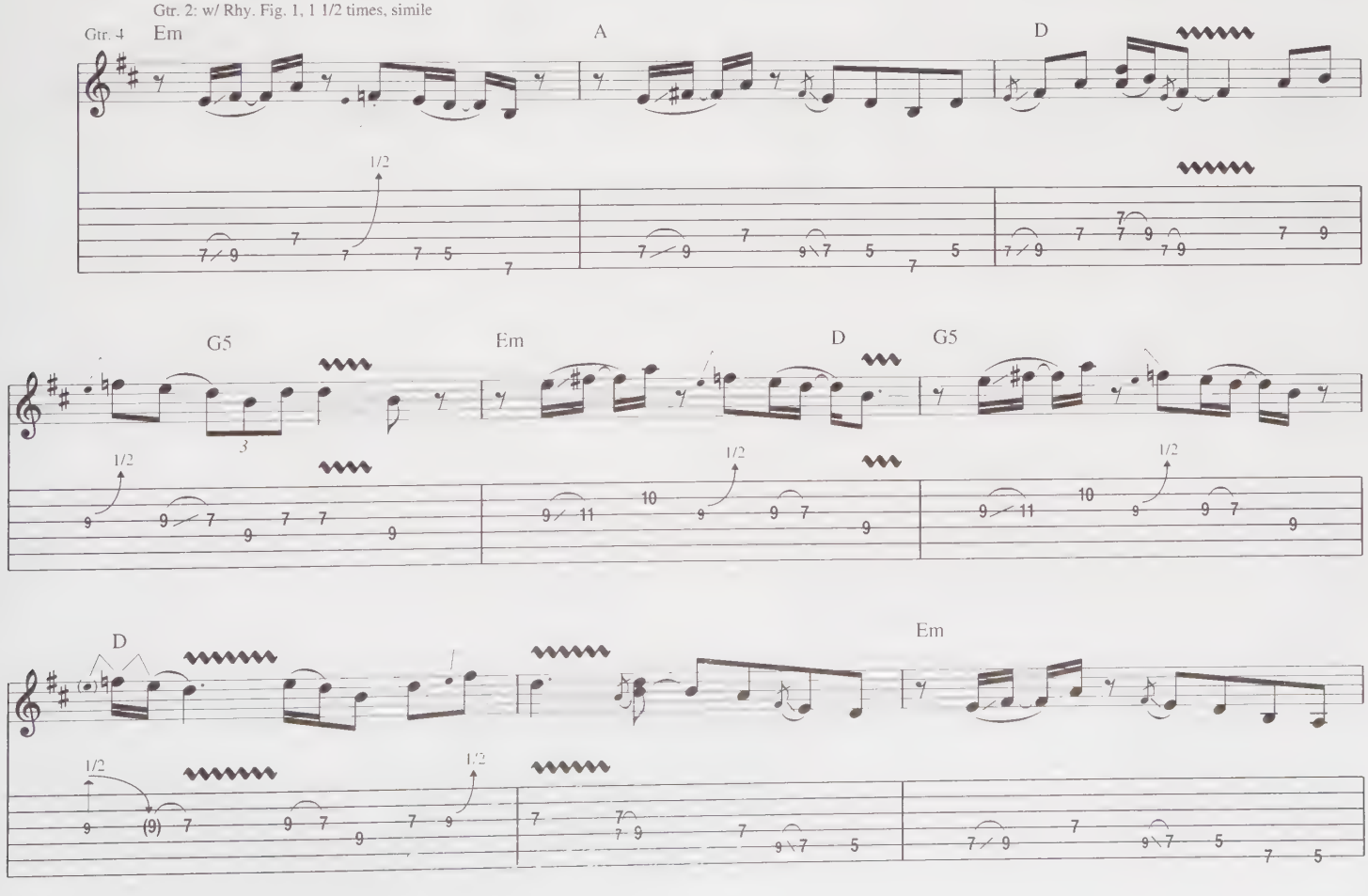
Rhy. Fill 3
Gtr. 2

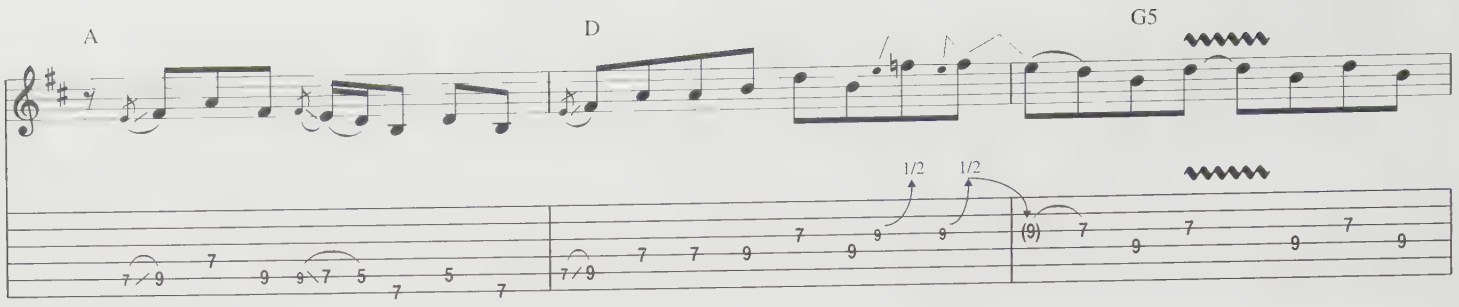
Guitar Solo

Coda

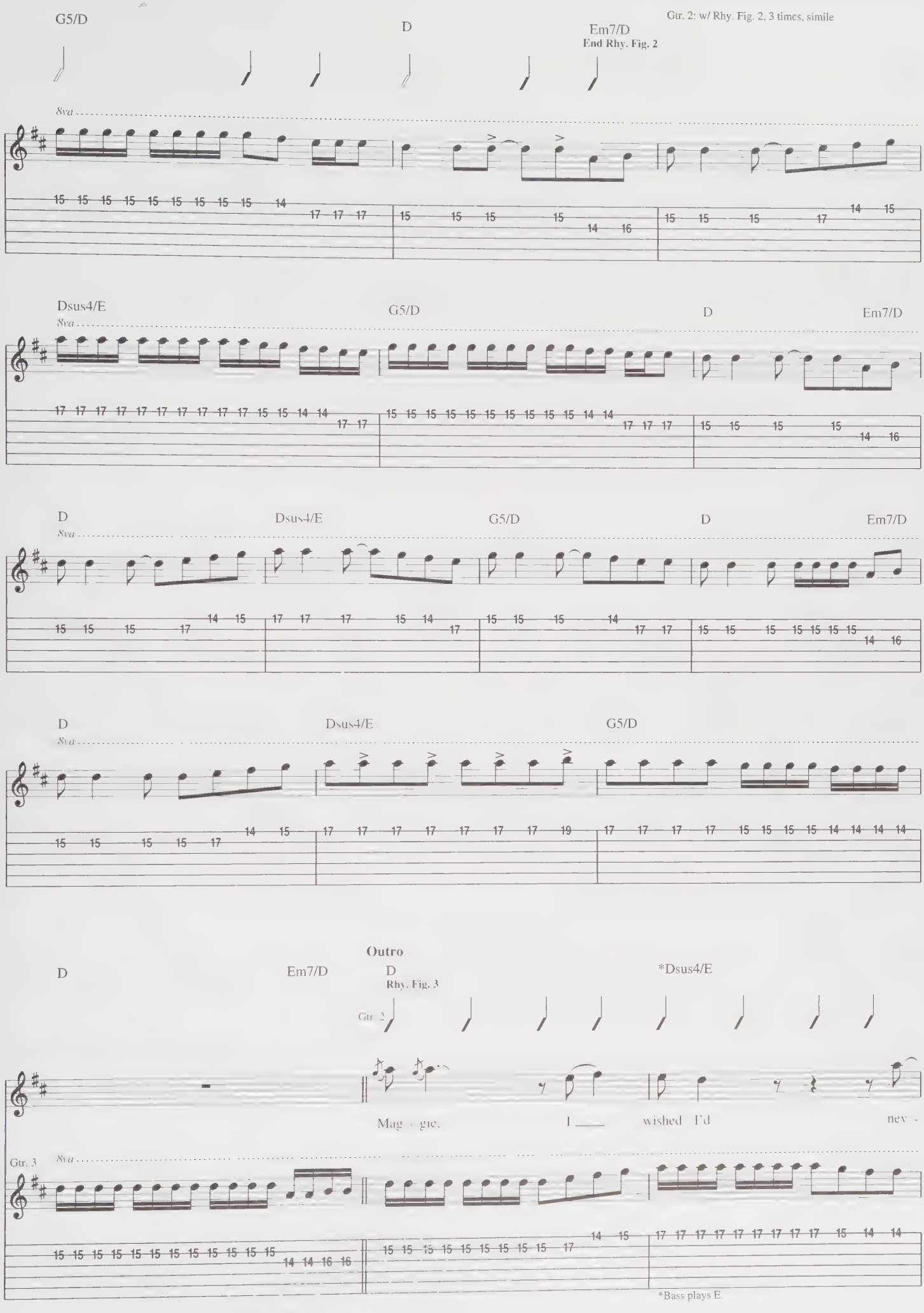
Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1, 1 1/2 times, simile

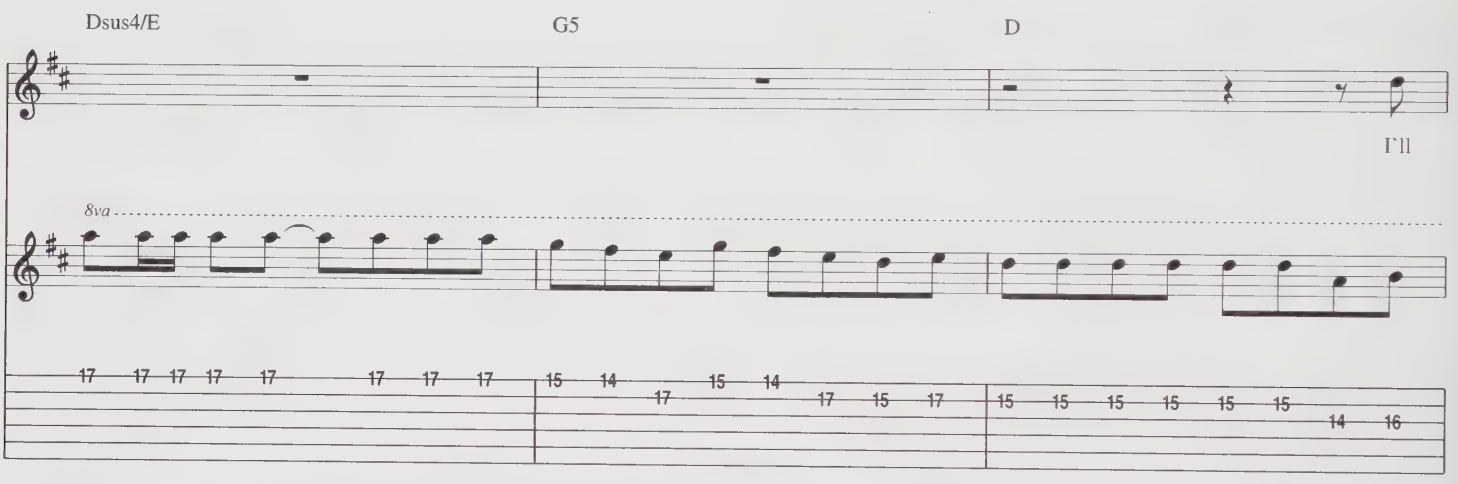


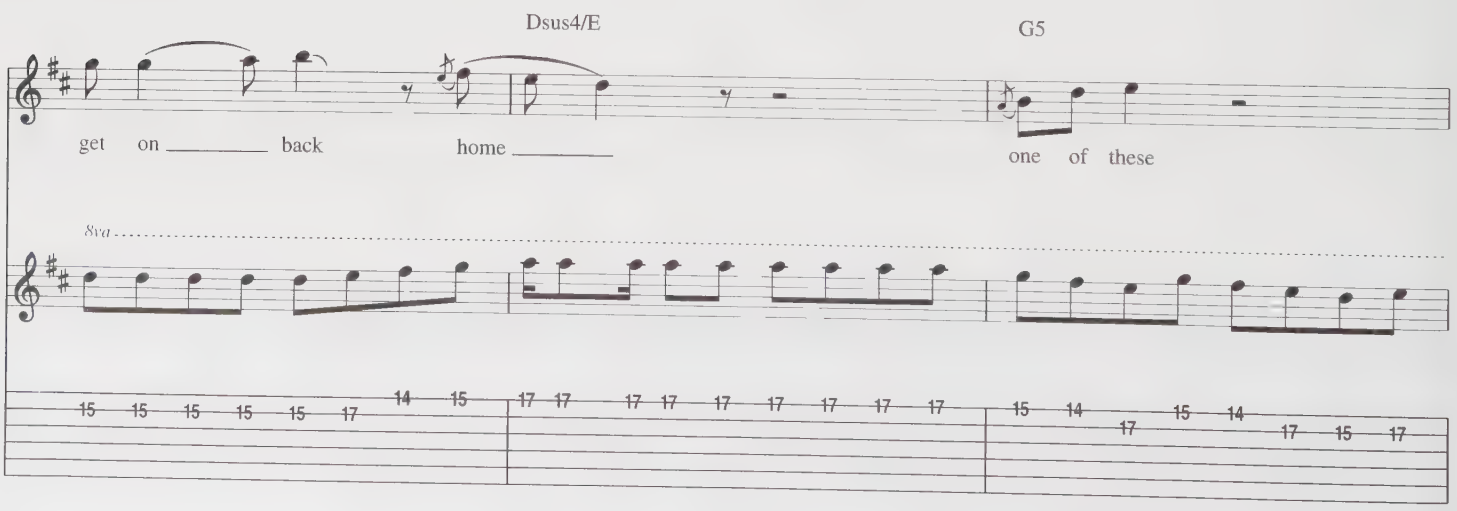


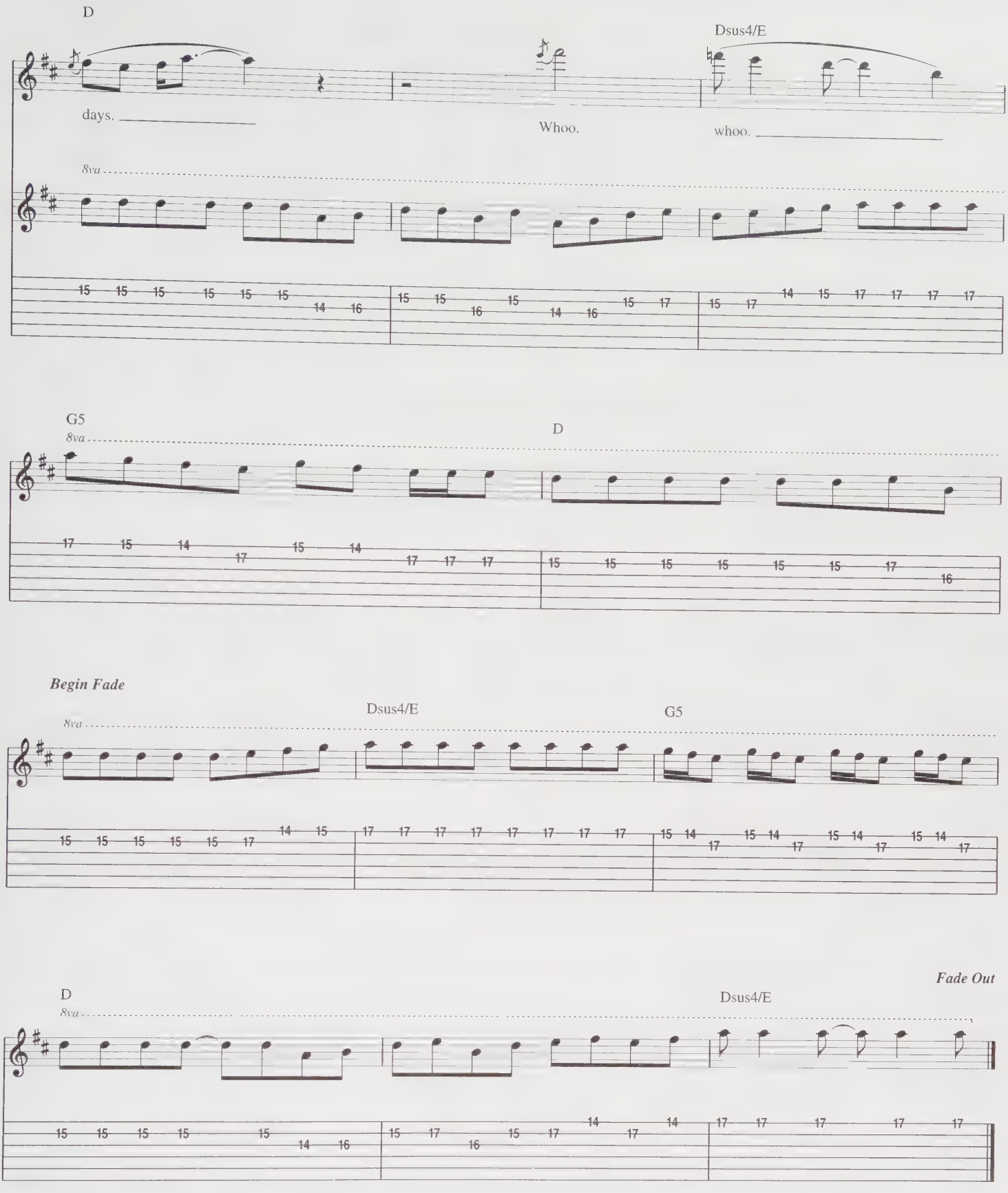
Mandolin Solo


G5/D
D
Em7/D
End Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 2, 3 times, simile
8va
Dsus4/E
G5/D
D
Em7/D
D
Dsus4/E
G5/D
D
Em7/D
D
Dsus4/E
G5/D
Outro
D
Em7/D
D
Rhy. Fig. 3
*Dsus4/E
Gtr. 2
Mag - gie,
I
wished I'd
nev -
Gtr. 3
*Bass plays E.

G5
D
End Rhy. Fig. 3
- er seen __ your face.
8va


Dsus4/E
G5
D
I'll
8va


Dsus4/E
G5
get on ____ back
home ____
one of these
8va



Additional Lyrics

4. I suppose I could collect by books and get back to school,
Or steal my daddy's cue and make a living out of playing pool,
Or find myself a rock and roll band that needs a helping hand.
Oh Maggie, I wished I'd never seen your face.
You made a first class fool out of me,
But I was blind as a fool can be.
You stole my heart, but I love you anyway.

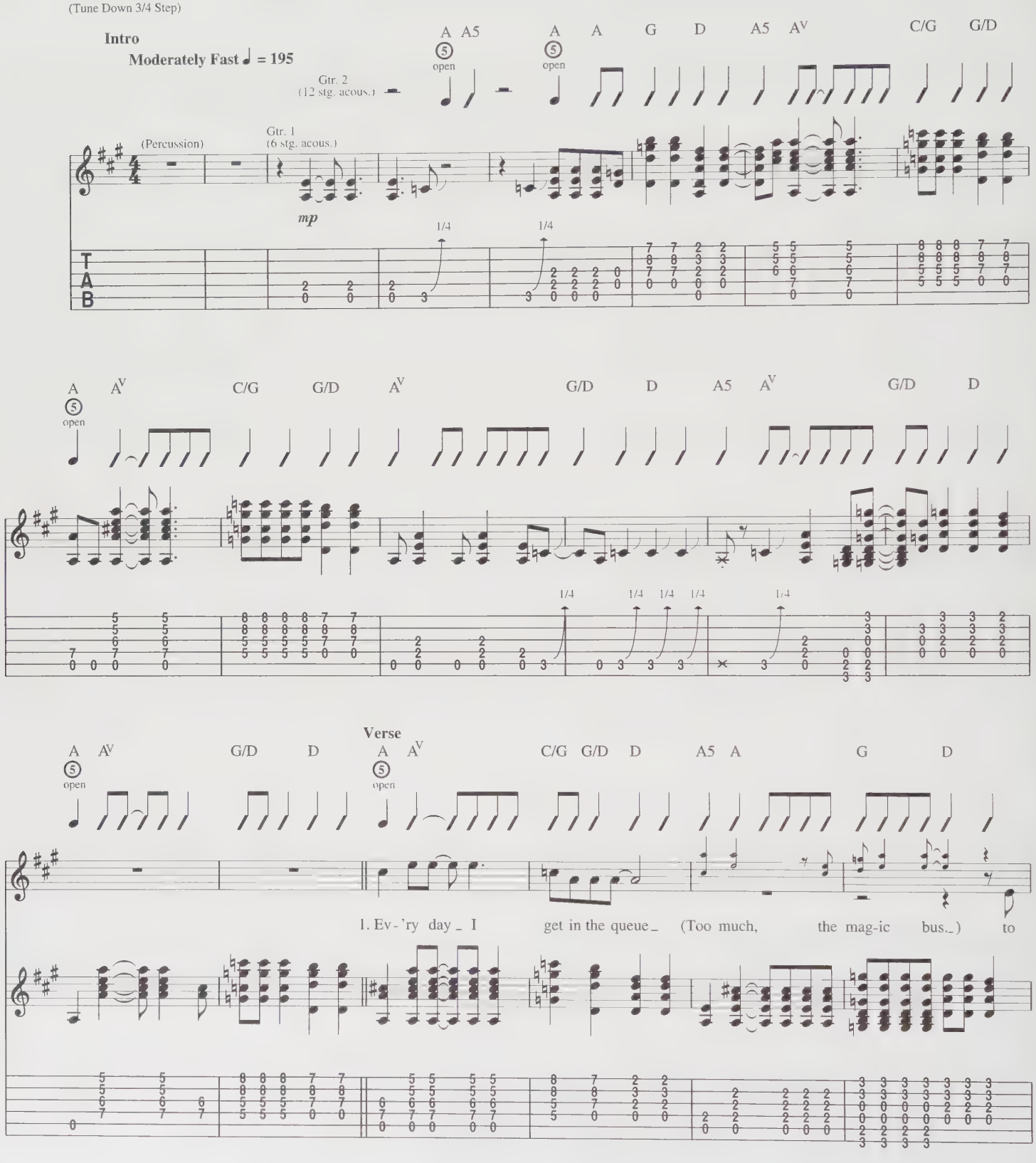
The Magic Bus

Words and Music by Peter Townshend

(Tune Down 3/4 Step)

Intro

Moderately Fast ♩ = 195



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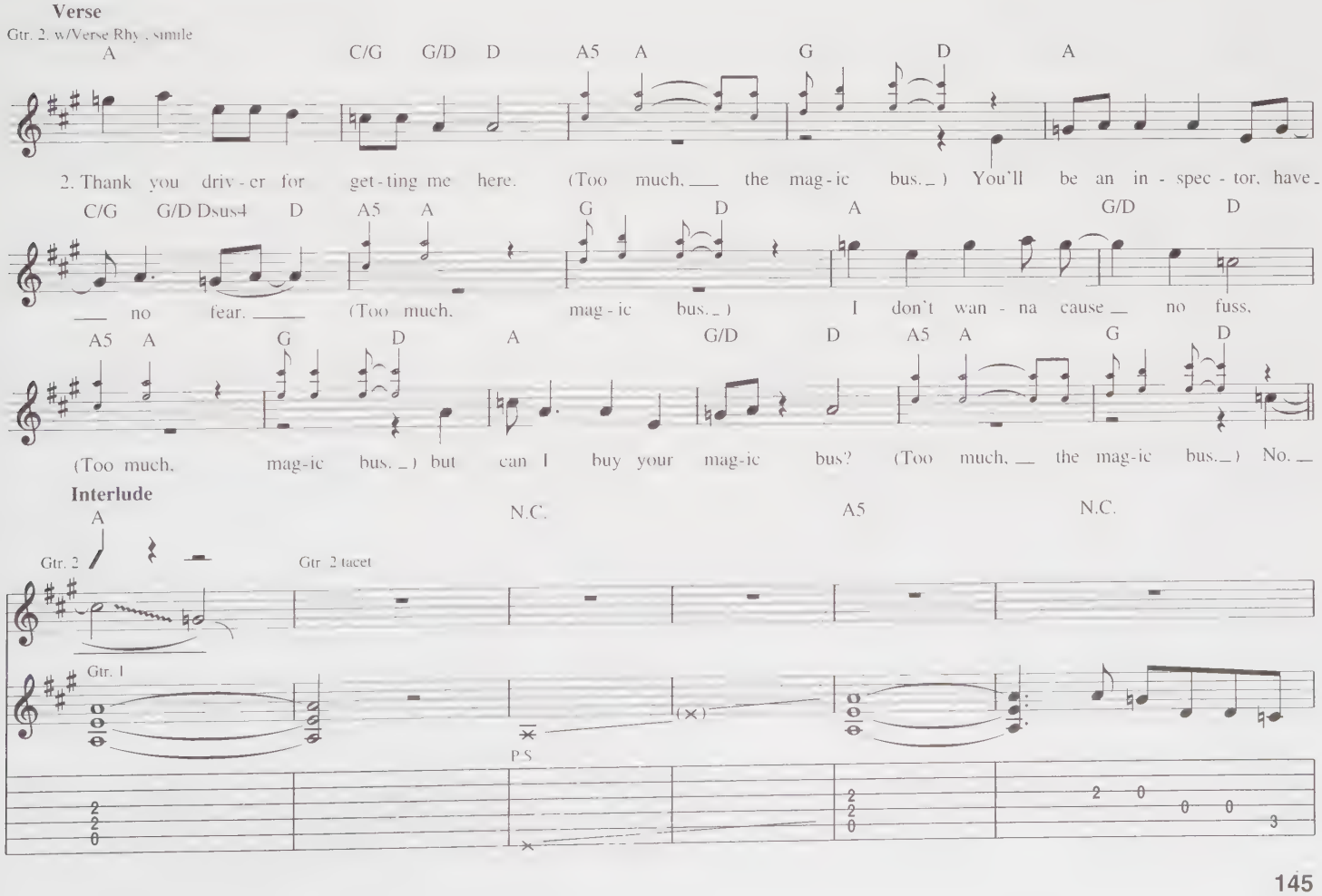
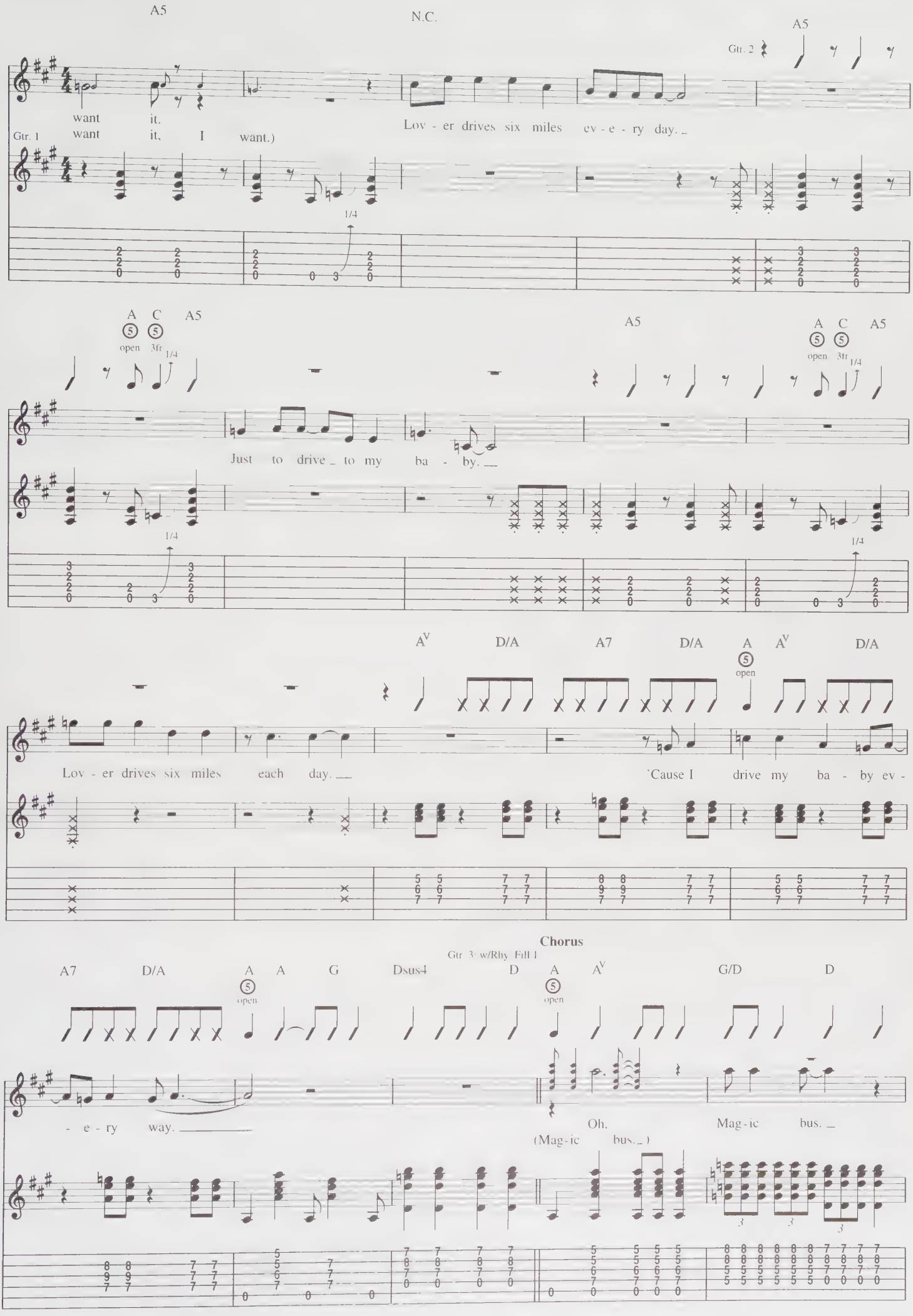
A A^V C/G G/D Dsus4 D A5 A G D A A^V G/D D
5 open
5 open
get on the bus that takes me to you. (Too much the mag-ic bus.) I'm so ner-vous, I just sit and
A5 A G D A A^V G/D D A5 A G D
5 open
Rhy. Fig. 1
End Rhy. Fig. 1
smile. Your house is on - ly an - oth-er mile. (Too much the mag-ic bus.)
(Too much, the mag-ic bus.)
Rhy. Fig. 1A
End Rhy. Fig. 1A


Verse
Gtr. 2: w/Verse Rhy. simile
A C/G G/D D A5 A G D A
2. Thank you driv-er for get-ting me here. (Too much, the mag-ic bus.) You'll be an in-spec-tor, have
C/G G/D Dsus4 D A5 A G D A G/D D
no fear. (Too much, mag-ic bus.) I don't wan-na cause no fuss,
A5 A G D A G/D D A5 A G D
(Too much, mag-ic bus.) but can I buy your mag-ic bus? (Too much, the mag-ic bus.) No.
Interlude
A N.C. A5 N.C.
Gtr. 2
Gtr. 2 tacet
Gtr. 1
P.S.

D5
A5
A
C/G
G/D
Verse
Gtr. 2
A
G
D
A5
A
G/D
D
A
3. I don't care how much I pay. (Ride the mag-ic bus.) I wan-na drive my bus to my
Dsus4
D
A
G
D
A
G/D
D
ba-by each day. (Ride the mag-ic bus.)
A
G/D
A
N.C.
Gtr. 2 tacet
I want it. I want it. I want
(I want it. I
Gtr. 1 tacet
it. I want it. you can't have it. I
want it. I want it, I want it, I want it, I want it, I want it, I


A5
N.C.
A5
Gtr. 2
want it.
Gtr. 1 want it, I want.)
Lov - er drives six miles ev - e - ry day.
1/4
A C A5
5 5
open 3fr
1/4
A5
A C A5
5 5
open 3fr
1/4
Just to drive to my ba - by.
1/4
1/4
A^V D/A A7 D/A A A^V D/A
5
open
Lov - er drives six miles each day.
'Cause I drive my ba - by ev -
Chorus
Gtr. 3: w/Rhy. Fill 1
A7 D/A A A G Dsus4 D A A^V G/D D
5 5
open open
- e - ry way.
Oh, Mag - ic bus.
(Mag - ic bus.)

Gtr. 2: w/Rhy. Fig. 1, simile till end
Gtr. 1: w/Rhy. Fig. 1A, simile till end

w/Voc. Fig. 1, 6 1/2 times
Gtr. 3: w/Rhy. Fill 2, 3 1/2 times

Outro

A G/D D A G/D D A

Voc. Fig. 1 *play 3 times*

*Gtr. 3 tacet

(Mag-ic bus. _)

*Gtr. 3 gets lost in mix at this point.

I said now I get my

w/Voc. Fig. 2

G/D D A G/D D A G/D D A

Voc. Fig. 2

mag-ic bus. _ (Too much, ___ the mag-ic bus. _) Said now I got my mag-ic bus. _

w/Voc. Fig. 2

G/D D A G/D D A G/D D A

I drive my ba - by ev - e - ry way. Each time I go a dif -

w/Voc. Fig. 2 w/Voc. Fig. 1, 4 times ad lib answer vocals

G/D D A G/D D A G/D D A

- f'rent way. _ I want ___ it, I want it, I want it, I

G/D D A G/D D A G/D D A

want it, I want it, I want it, I want it, I want _ it. Ev - 'ry - day _ you'll

Begin Fade ***Fade Out***

w/Voc. Fig. 2 Gtr. 2: w/Rhy. Fill 3 w/Voc. Fig. 2

G/D D A G/D D A G/D D A G/D D

see the dust. _ I drive my ba - by in my mag-ic bus. _

Rhy. Fill 1
Gtr. 3

play 4 times

w/dist.

1/4 1/4

Rhy. Fill 2
Gtr. 3

Rhy. Fill 3
Gtr. 2

1/4 1/4

Message in a Bottle

Written and Composed by Sting

Intro

Moderately Fast ♩ = 150

C♯sus2 Asus2 Bsus2 F♯sus2

Gtr. 1 Riff A

End Riff A

let ring – ⊣ let ring – – – ⊣ let ring – – – – ⊣ let ring – – – – ⊣
w/ chorus and slight dist.

Gtr. 2 Riff A1

End Riff A1

let ring – ⊣ let ring – – – ⊣ let ring – – – – ⊣ let ring – – – – ⊣
w/ chorus and slight dist.

Gtr. 3

let ring – – ⊣ let ring – – – ⊣ let ring – – – – ⊣ let ring – – – ⊣
w/ chorus and slight dist.

𝄋 Verse

Gtrs. 1 & 2: w/ Riffs A & A1, 8 times
Gtr. 2: tacet for 4 meas. on repeats
Gtr. 3 tacet, 2nd & 3rd times

C♯sus2 Asus2 Bsus2 F♯sus2

1. Just a cast - a - way, an
2. A year has passed since I
3. *See Additional Lyrics*

*Last note of 1st ending.

Gtr. 3: w/ Riff A. 7 times.

C♯sus2 Asus2 Bsus2 F♯sus2

is - land lost at sea, oh.
wrote my note.

Gtr. 2: w/ Riff A1 (on repeats), 6 times, simile

C♯sus2 Asus2 Bsus2 F♯sus2

An - oth - er lone - ly day,
I should have known this right from the

C♯sus2 Asus2 Bsus2 F♯sus2

no - one here but me, oh.
start.

C♯sus2 Asus2 Bsus2 F♯sus2

More lone - li - ness (than)
On - ly hope can keep me to - geth -

C♯sus2 Asus2 Bsus2 F♯sus2

an - y man could bear.
- er.

C♯sus2 Asus2

Res - cue me
Love can mend

Bsus2 F♯sus2 C♯sus2 Asus2 Bsus2 F♯sus2

be - fore I fall in - to des - pair, oh.
your life but love can break your heart.

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Pre-Chorus

Gtr. 3 tacet

A5 D5 E5 E6 E5 E6 A5 D5 E5 E6 E5

I'll send an S. O. S. to the world. I'll send an S. O. S. to the world.

Gtrs. 1 & 2

Gtr. 3: w/ Fill 3, 3rd time

Gtr. 3: w/ Fill 1, 2nd time

F♯5 D5 F♯5 D5

I hope that some - one gets my, I hope that some - one gets my,

Fill 1

Gtr. 3

mp

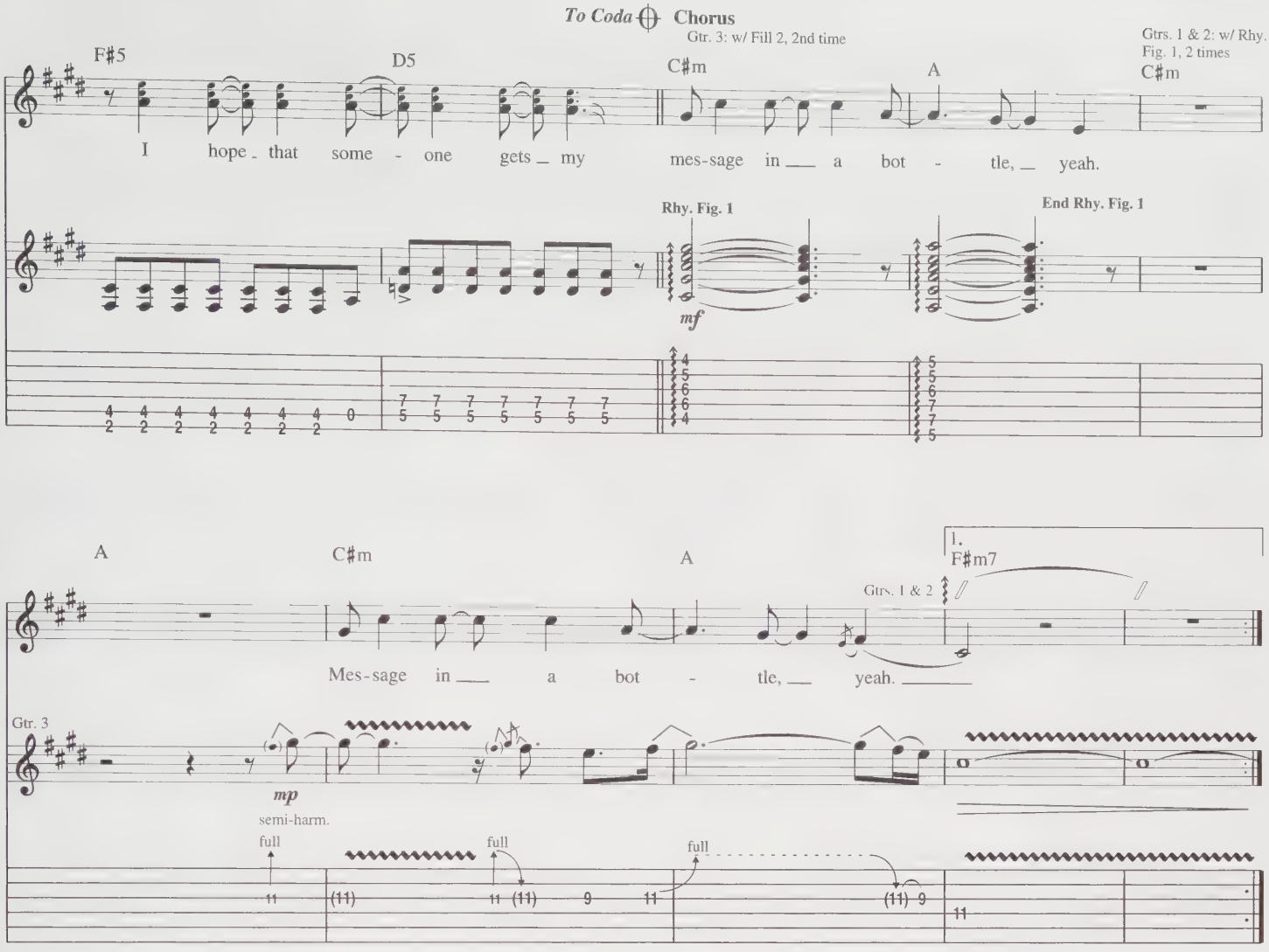
full full

Fill 3

Gtr. 3

mp

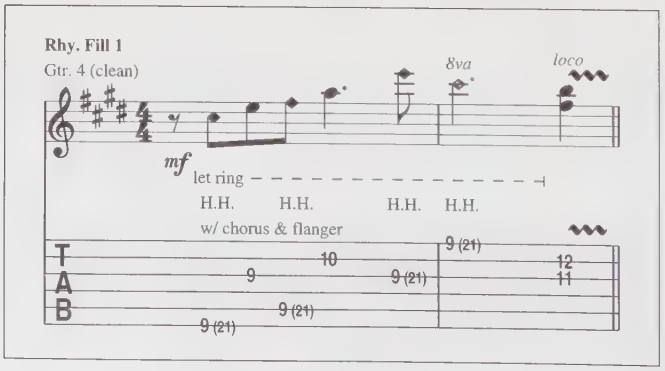
full 1/2 1/2 1/2

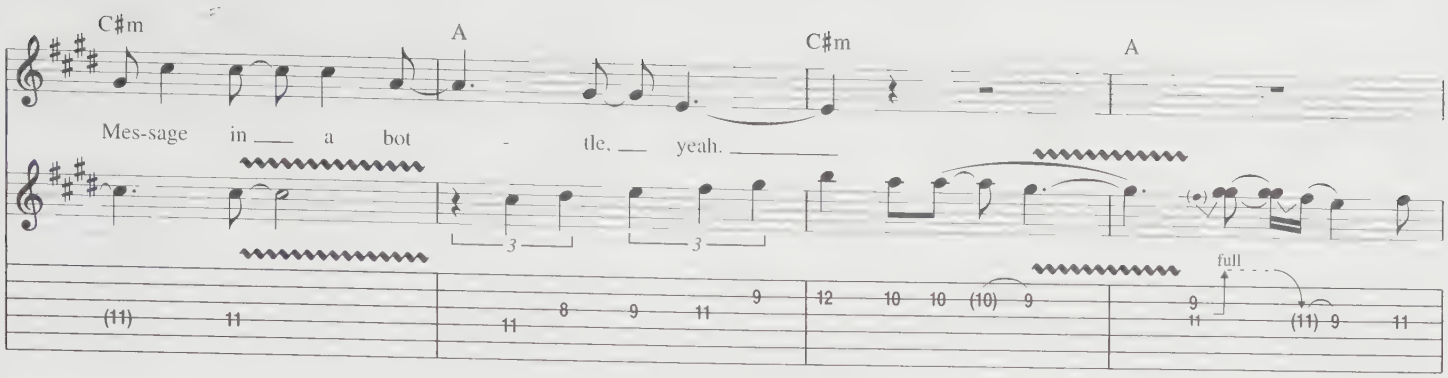

To Coda
Chorus
Gtr. 3: w/ Fill 2, 2nd time
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
F#5
D5
C#m
A
C#m
I hope that some - one gets my mes-sage in a bot - tle, yeah.
Rhy. Fig. 1
End Rhy. Fig. 1
mf
A
C#m
A
1.
F#m7
Gtrs. 1 & 2
Mes-sage in a bot - tle, yeah.
Gtr. 3
mp
semi-harm.
full
2.
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times
C#m
A
C#m
A
Oh, mes-sage in a bot - tle, yeah.
Gtr. 3
full
1/4
Fill 2
Gtr. 3
mf
grad. release
T
A
B

Coda

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 7 times, simile



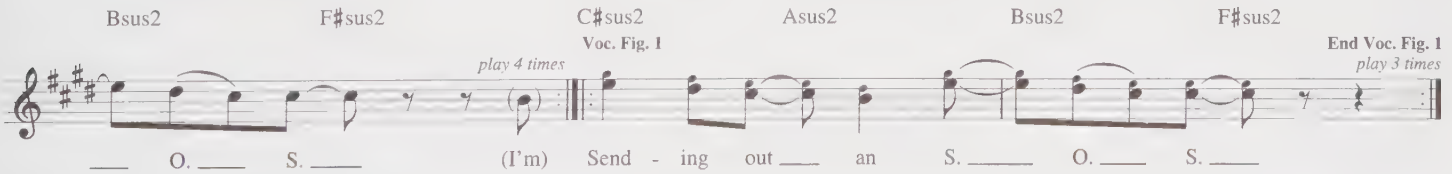


Outro

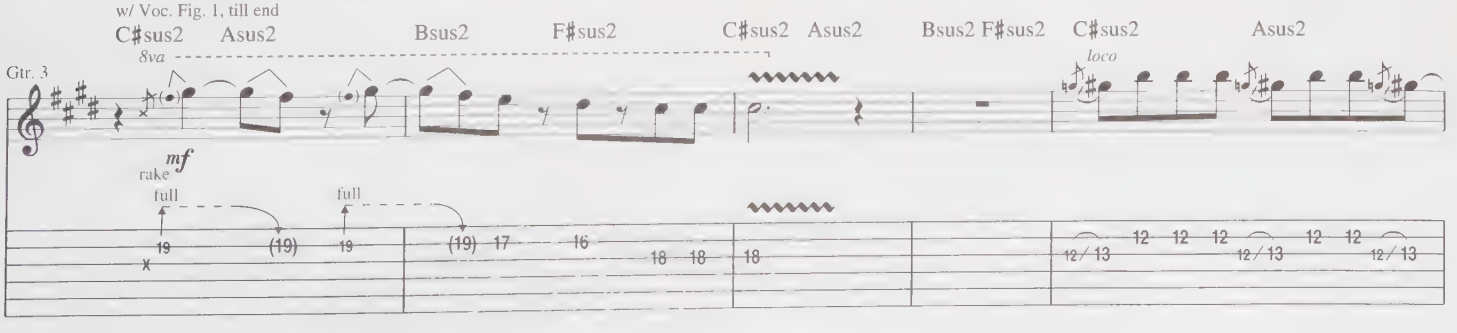
Gtr. 3 tacet
Gtr. 1: w/ Riff A, 2 times
Gtr. 2: w/ Riff A1, 2 times, 2nd, 3rd & 4th times

*Voc. enters 3rd time.

Gtrs. 1 & 2: w/ Riffs A & A1



Gtrs. 1 & 2: w/ Riffs A & A1, till end
w/ Voc. Fig. 1, till end

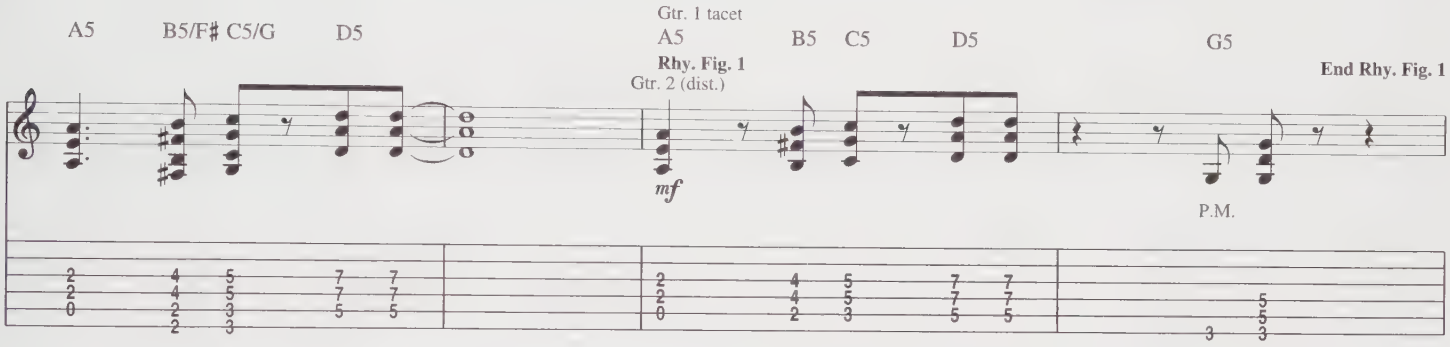


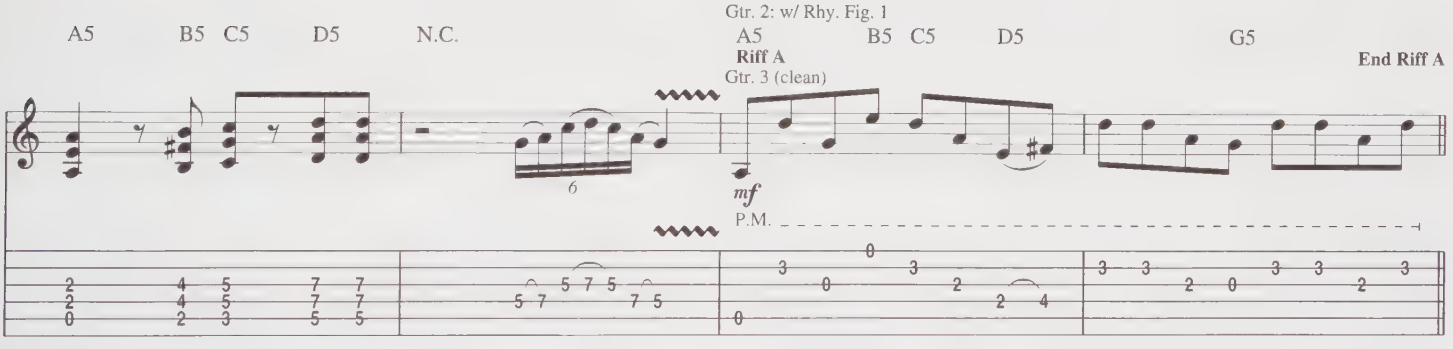
Additional Lyrics

Woke up this morning,
I don't believe what I saw.
Hundred billion bottles washed up on the shore.
Seems I never noticed being alone.
Hundred billion castaways,
Looking for a home.

Owner of a Lonely Heart

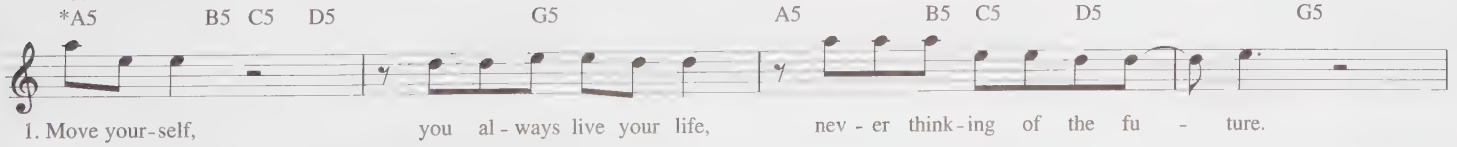
Words and Music by Trevor Horn, Jon Anderson, Trevor Rabin and Chris Squire





Verse

Gtr. 3: w/ Riff A, 7 1/2 times
Gtr. 2 tacet



1. Move your-self, you al-ways live your life, nev-er think-ing of the fu-ture.

*Chord symbols reflect implied tonality

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Gtr. 4: w/ Fill 1

A5 B5 C5 D5 G5 A5 B5 C5 D5 G5

Prove your-self, you are the move you make. Take your chanc-es, win or los - er.

A5 B5 C5 D5 G5 A5 B5 C5 D5 G5

See your - self, you are the steps you take. You and you, and that's the on - ly way.

A5 B5 C5 D5 G5 A5 B5 C5 D5

Shake, shake your - self, you're ev - 'ry move you make, so the sto - ry goes.

𝄋 Chorus

G5 A5 B5 C5 D5 G5 A5 B5 C5 D5

Own-er of a lone - ly heart. Own-er of a lone - ly heart.

Gtr. 4

w/ chorus

Harm.

12 7 7

Gtr. 3

w/ chorus

P.M.

let ring

3 3 2 0 3 3 2 0 5 7 0 3 0 3 0 0 5 7

Fill 1

Gtr. 4 (clean)

mf

T A B 3 2 3 2 3 0 0 0 2

To Coda 1
To Coda 2
G5
A5
B5
C5
D5
G5
(Oo, much bet - ter than a)
Own - er of a bro - ken heart.
Harm.
Harm.
let ring
let ring

Gtr. 4 tacet
A5
B5
C5
D5
Own - er of a lone - ly heart.
Harm
(12)

Verse

Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Riff A, 8 times

A5 B5 C5 D5 G5 | Gtr. 2: w/ Rhy. Fig. 1A: A5 B5 C5 D5 G5

2. Say you don't want to chance it, you've been hurt so be - fore.

Gtr. 2: w/ Rhy. Fig. 1 | Gtr. 2: w/ Rhy. Fig. 1A

A5 B5 C5 D5 G5 | A5 B5 C5 D5

Watch it, now, the ea - gle in the sky, how he dan - cin' one and on - ly.

Gtr. 2: w/ Rhy. Fig. 1 | Gtr. 2: w/ Rhy. Fig. 1A

A5 B5 C5 D5 G5 | A5 B5 C5 D5

You lose your-self, no, not for pit - y's sake. There's no real rea - son to be lone - ly.

Gtr. 2: w/ Rhy. Fig. 1, 2 times

D.S. al Coda

A5 B5 C5 D5 G5 | A5 B5 C5 D5 G5

Be your - self, give your free will a chance. You've got to want to suc - ceed.

Coda 1

Bridge

A5 B5 C5 D5 A A | C/A G/A

Own - er of a lone - ly heart.

Gtr. 4

chorus off

(12)

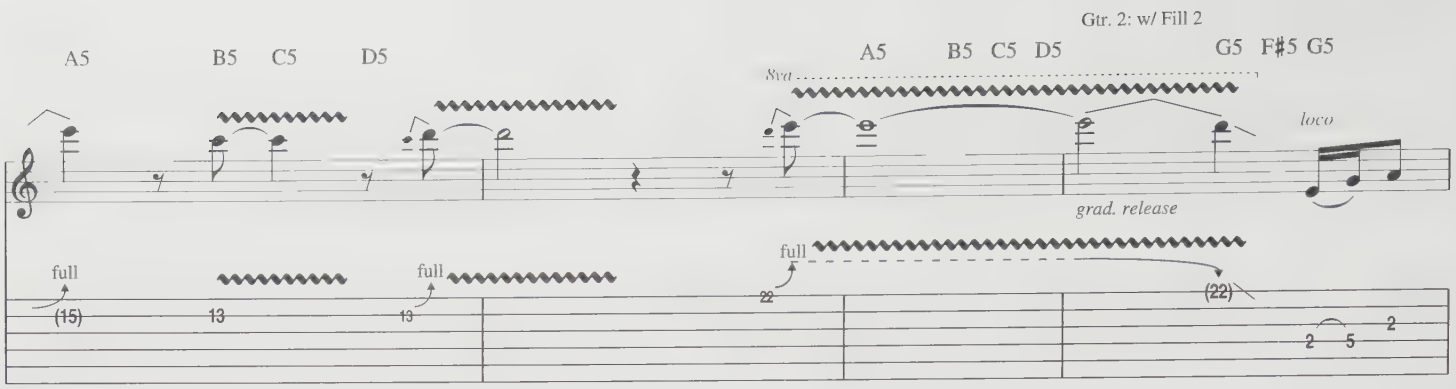
Gtr. 3

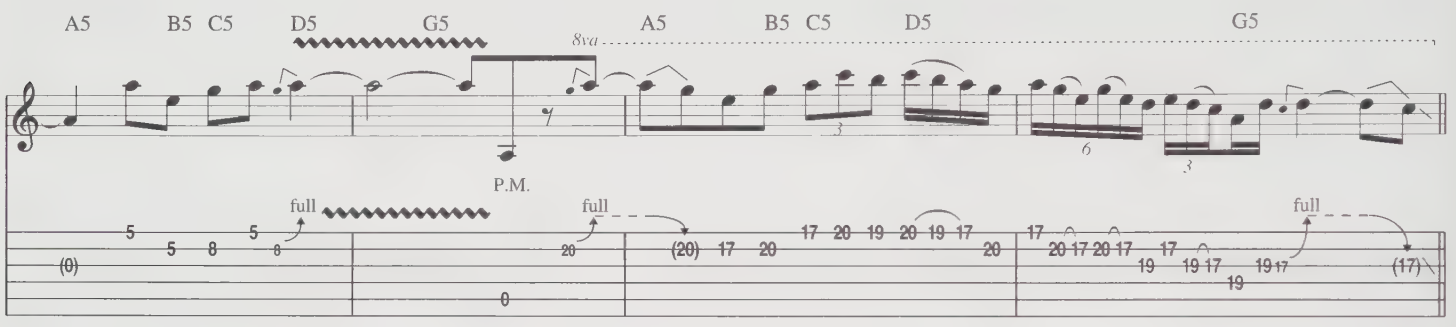
chorus off

Rhy. Fig. 1A

Gtr. 2

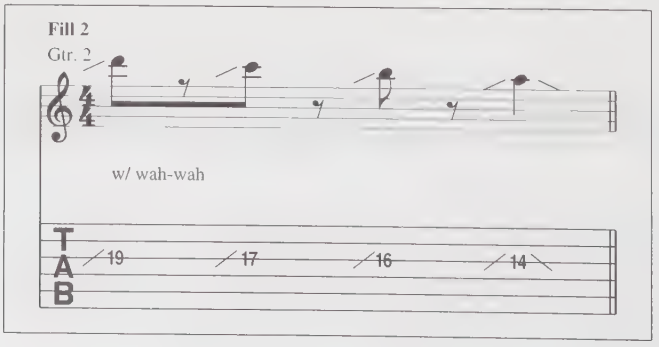
To Coda 3
A
C/A
G/A
Own - er of a lone - ly heart.
Rhy. Fig. 2A
End Rhy. Fig. 2A
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A, 4 times
A C/A G/A A C/A G/A
Af-ter my own in - de - ci - sion they con - fused me so. My love said,
Own - er of a lone - ly heart.
A C/A G/A A C/A G/A Asus4
"Nev-er ques-tion your will at all." In the end you've got to go, look be - fore you leap, and
Own - er of a lone - ly heart.
G#13
E13 F13 F#13 G13 G#13
don't you hes - i - tate at all, no, no. Yow! Ah, ah, ah, ah, ah,
Guitar Solo
A5 B5 C5 D5 G5 A5 B5 C5 D5 G5
yow!
Gtr. 5 (dist.)
f
*w/ harmonizer
*Set to harmonize one ocatve lower and a fifth above.





Interlude

D.S. al Coda 2



Coda 2

A5 B5 C5 D5 G5 A5 B5 C5 D5 G5 A5 B5 C5 D5

Own-er of the lone - ly heart. Own-er of the lone - ly heart. Own-er of the lone - ly heart.

Gtr. 4

Harm. Harm.

(12) 12 7 7 12 12 7 12 7 12

Gtr. 3

let ring let ring

0 5 7 0 3 3 0 0 5 7 0 3 3 0 0 0 5 7

D.S.S. al Coda 3

G5 A5 B5 C5 D5 G5 A5 B5 C5 D5 A

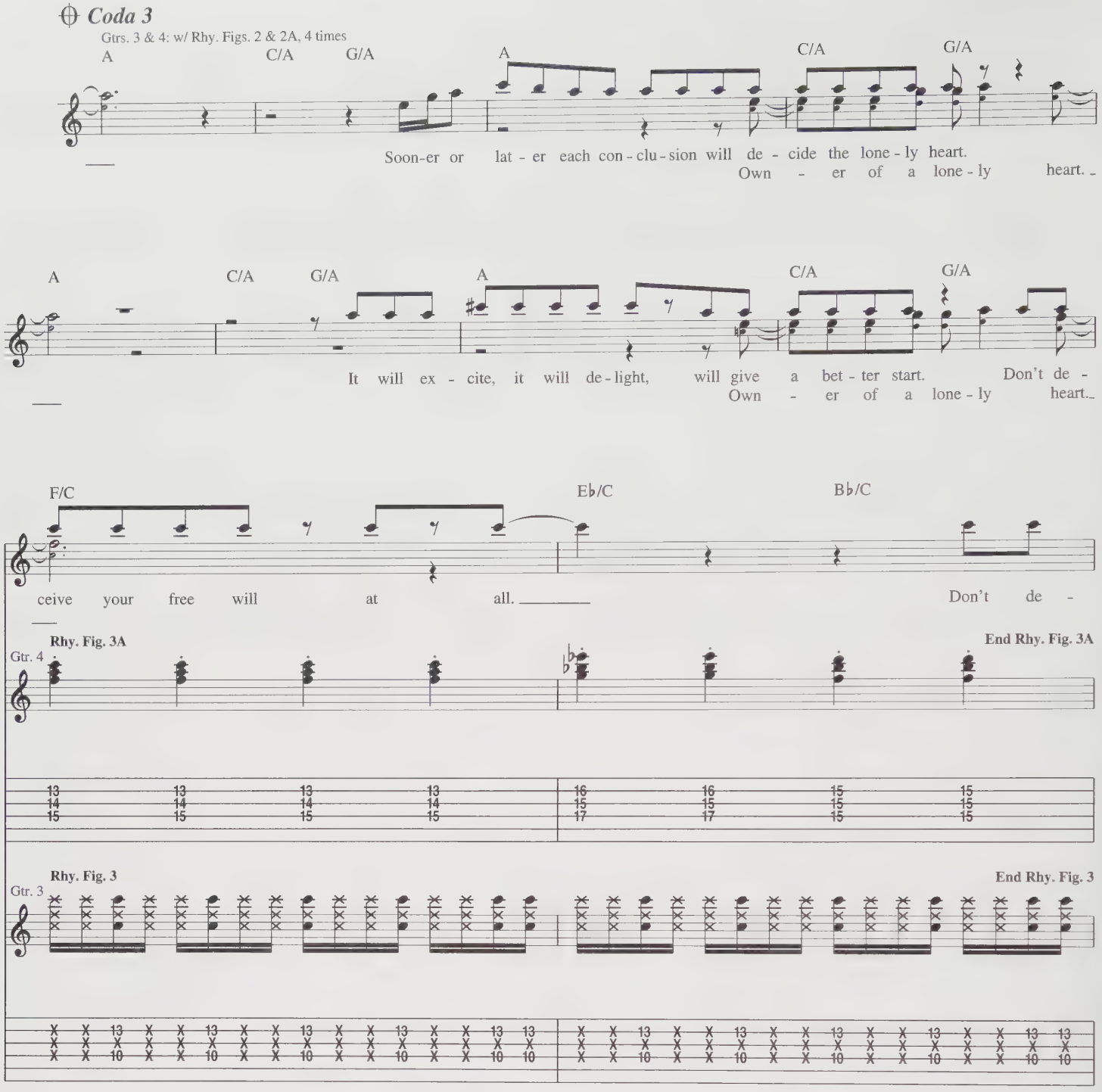
(Oo, much bet - ter than a) Own-er of a bro - ken heart. Own-er of the lone - ly heart.

Harm. Harm. chorus off

12 7 12 7 12 12 7 12 7 12 10 9 11

let ring let ring chorus off

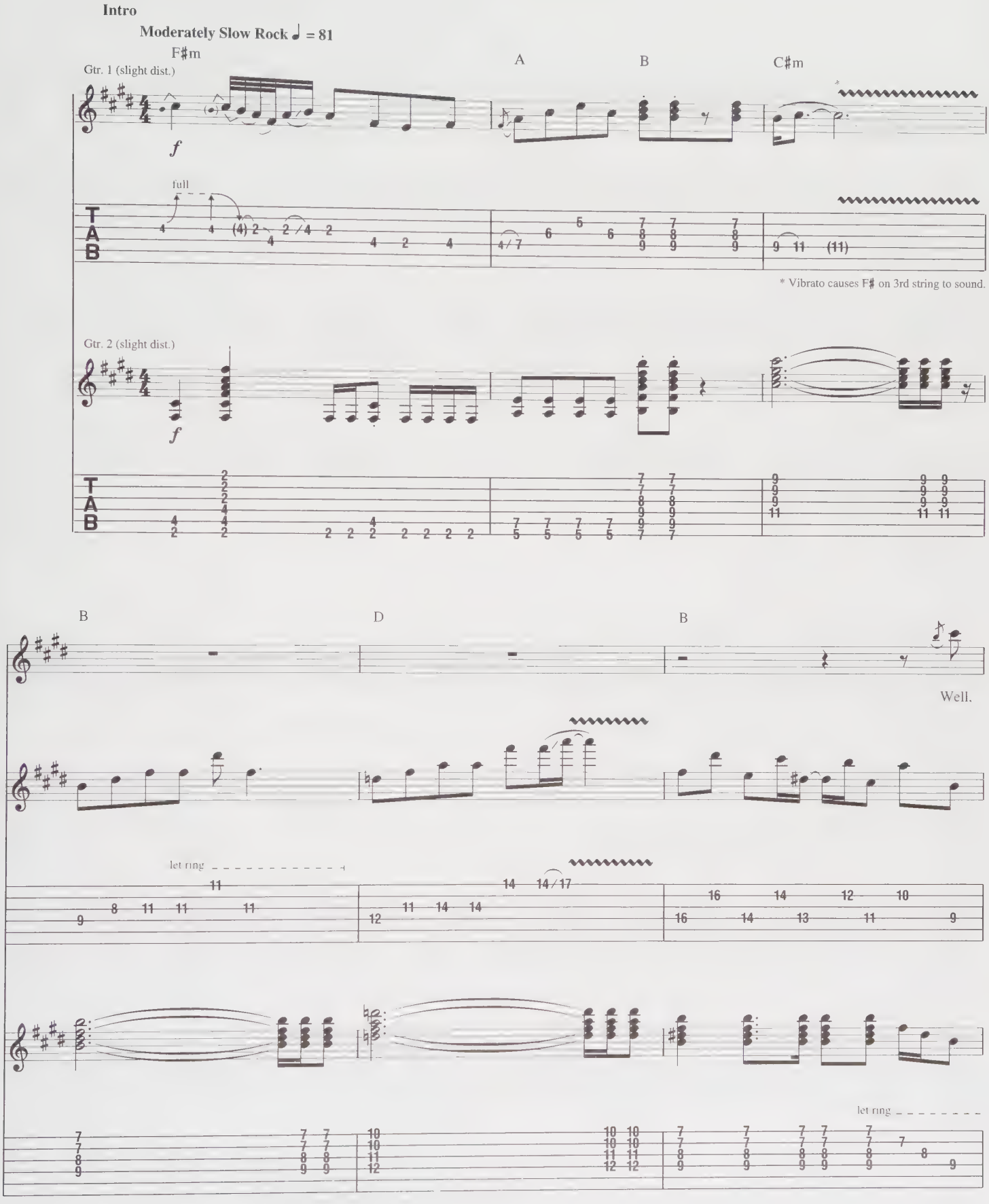
0 3 3 0 0 5 7 0 3 3 0 0 5 7 10 X 7


Coda 3
Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A, 4 times
A C/A G/A A C/A G/A
Soon-er or lat - er each con - clu - sion will de - cide the lone - ly heart.
Own - er of a lone - ly heart.
A C/A G/A A C/A G/A
It will ex - cite, it will de - light, will give a bet - ter start. Don't de -
Own - er of a lone - ly heart.
F/C Eb/C Bb/C
ceive your free will at all. Don't de -
Rhy. Fig. 3A
End Rhy. Fig. 3A
Gtr. 4
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 3

Begin Fade
Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A, till fade
w/ ad lib. Bkgd. Voc., till fade
F/C Eb/C Bb/C F/C
ceive your free will at all. Don't de - ceive your free will at all.
Eb/C Bb/C F/C Eb/C Bb/C
Fade Out
Just re - ceive it. Just re - ceive it.

Piece of My Heart

Words and Music by Bert Berns and Jerry Ragovoy



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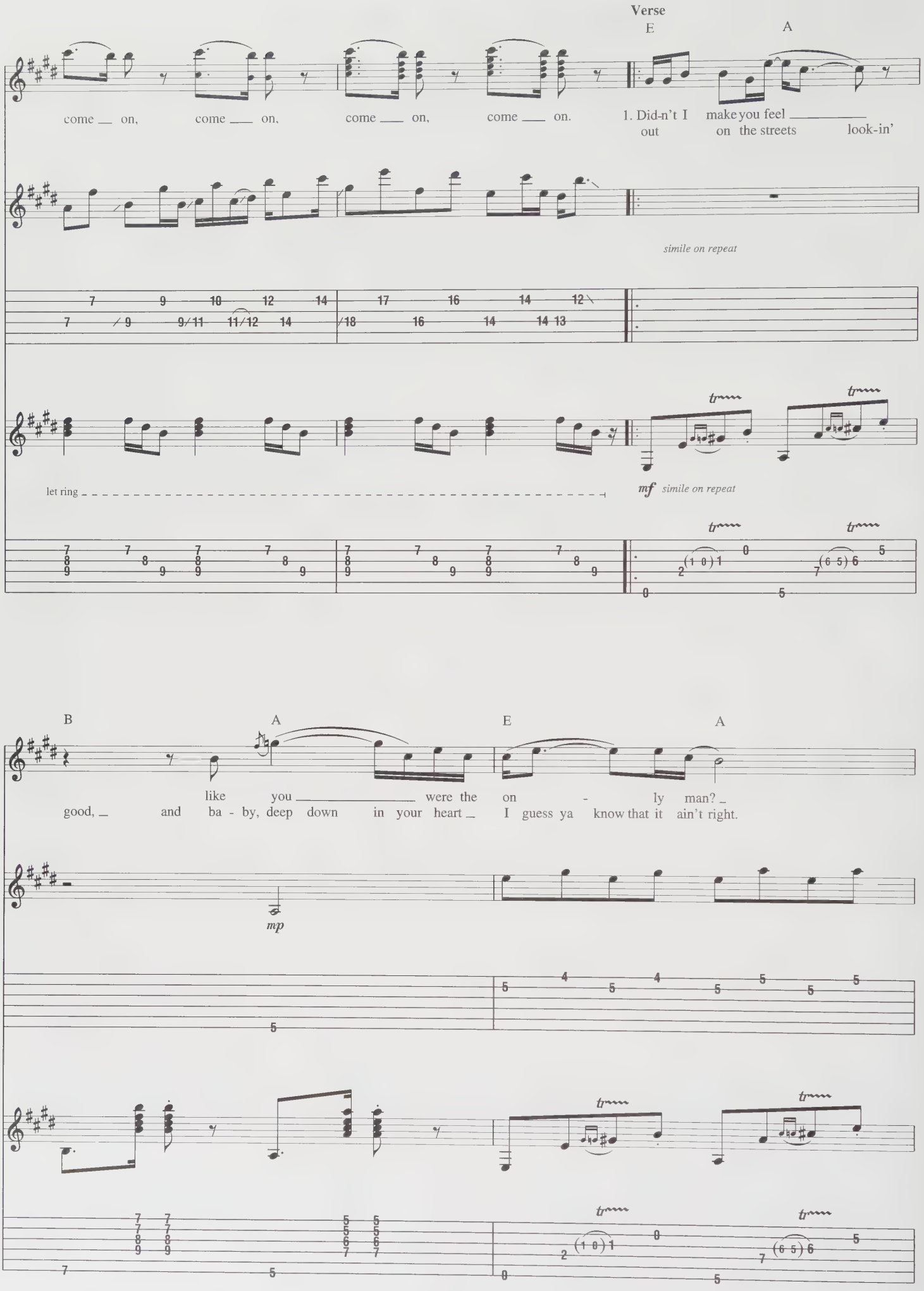
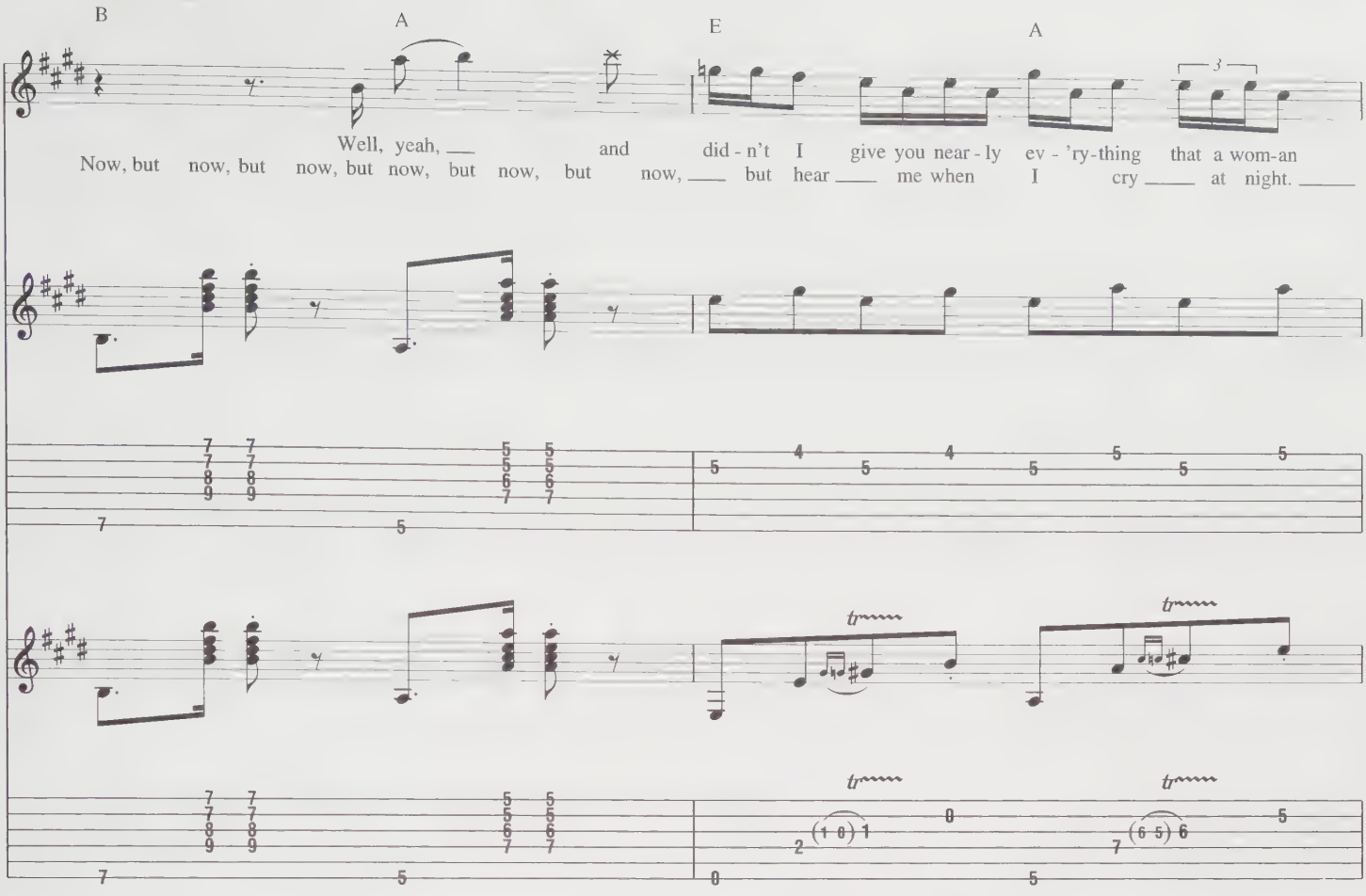
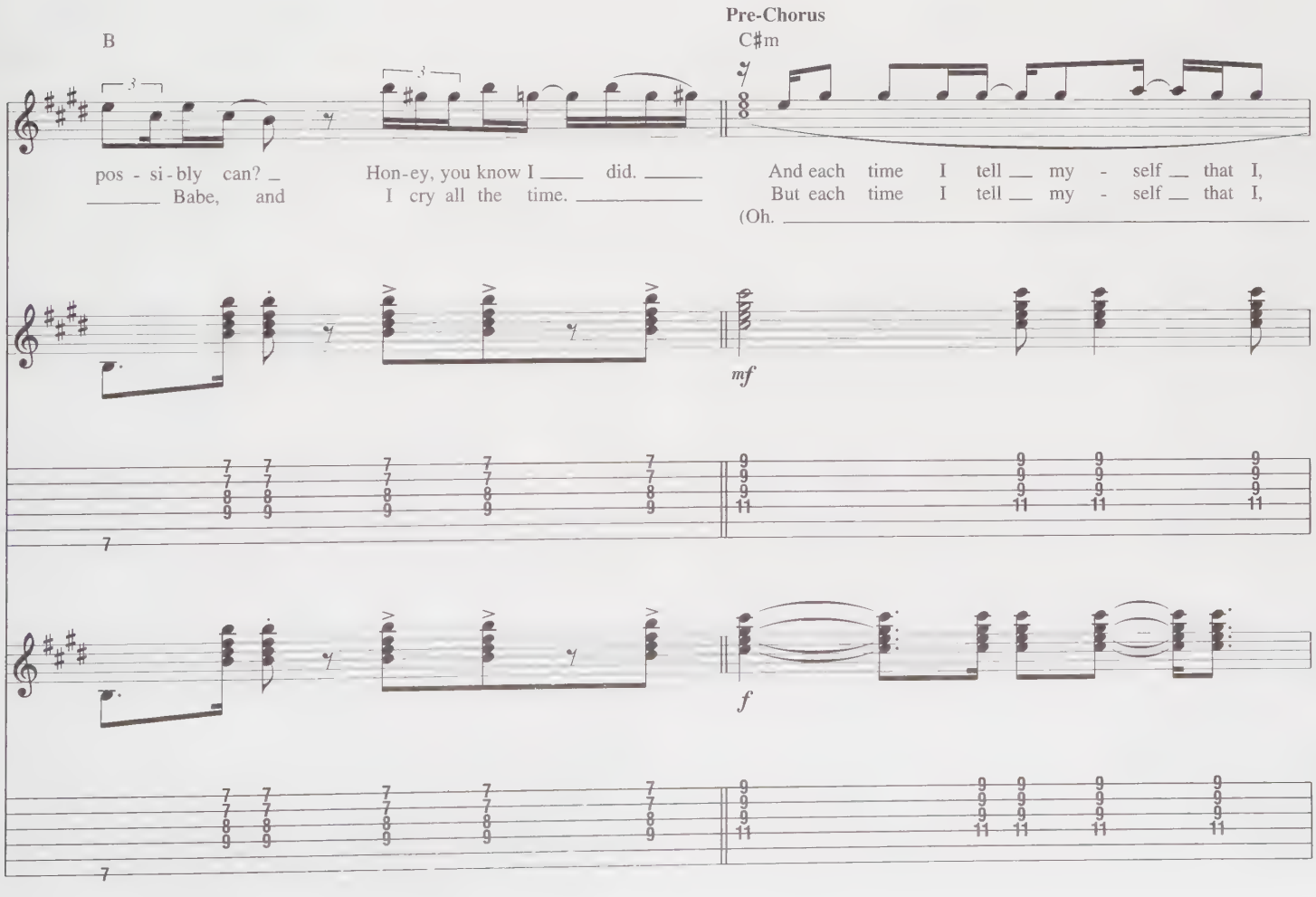
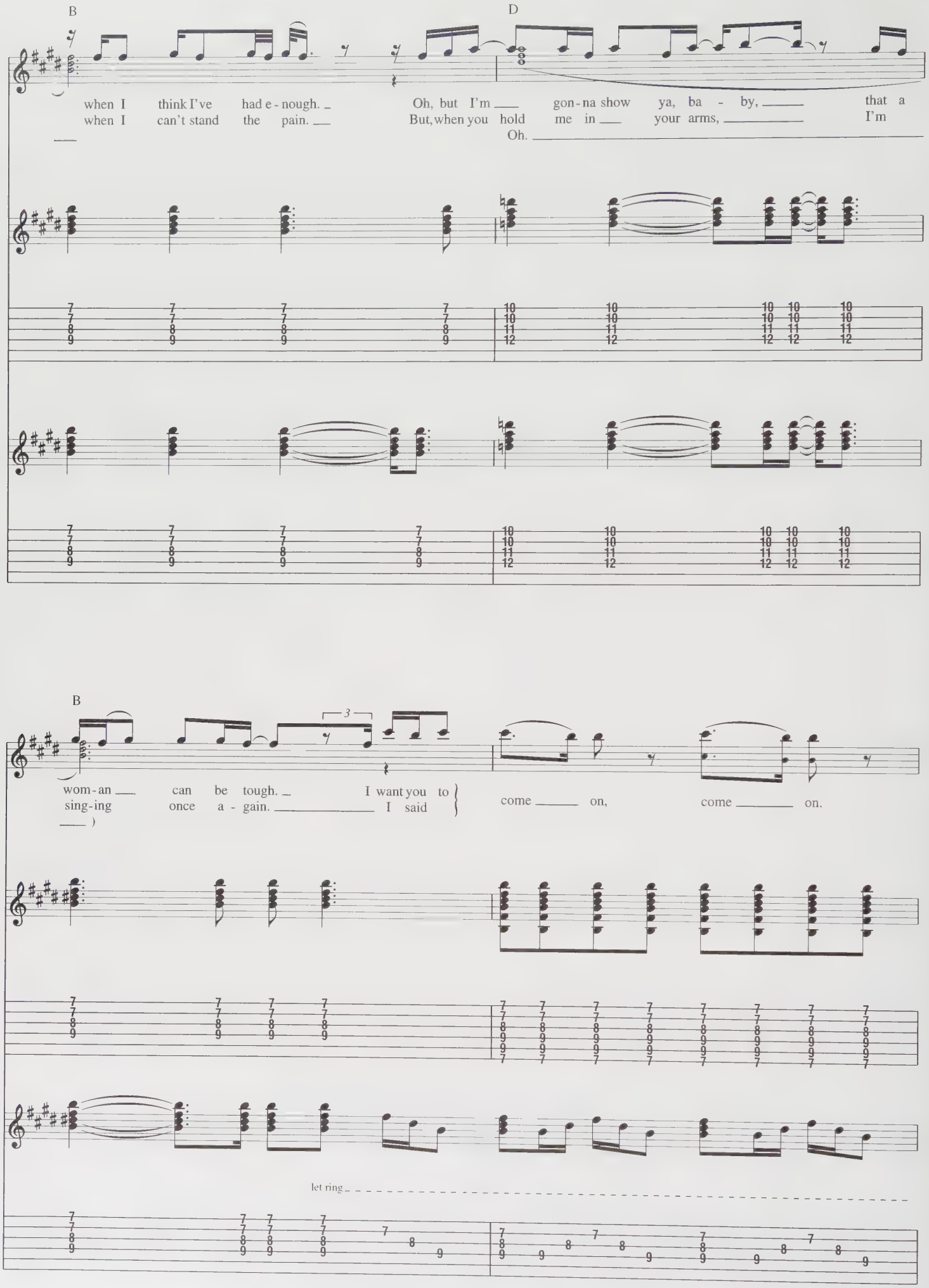
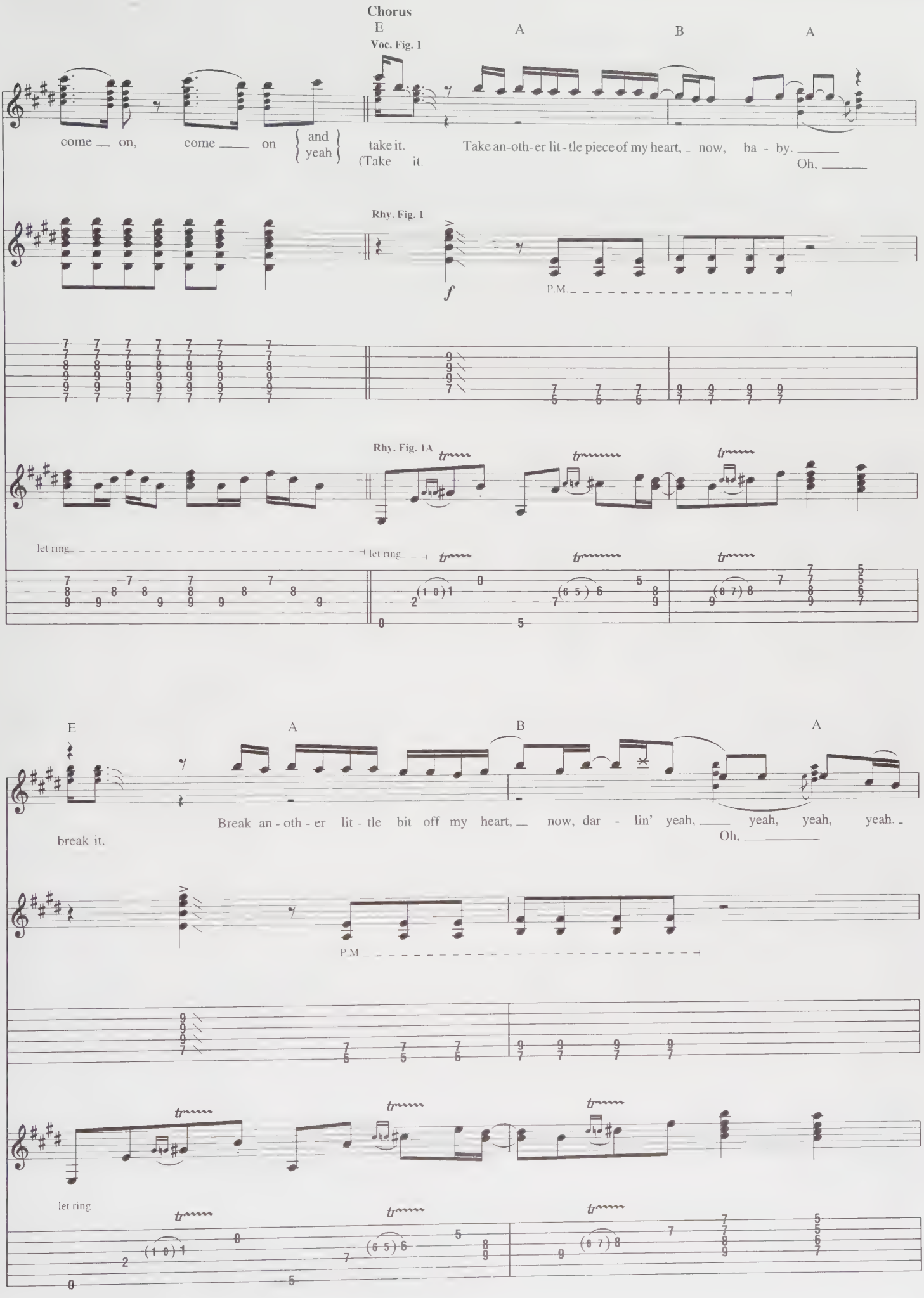
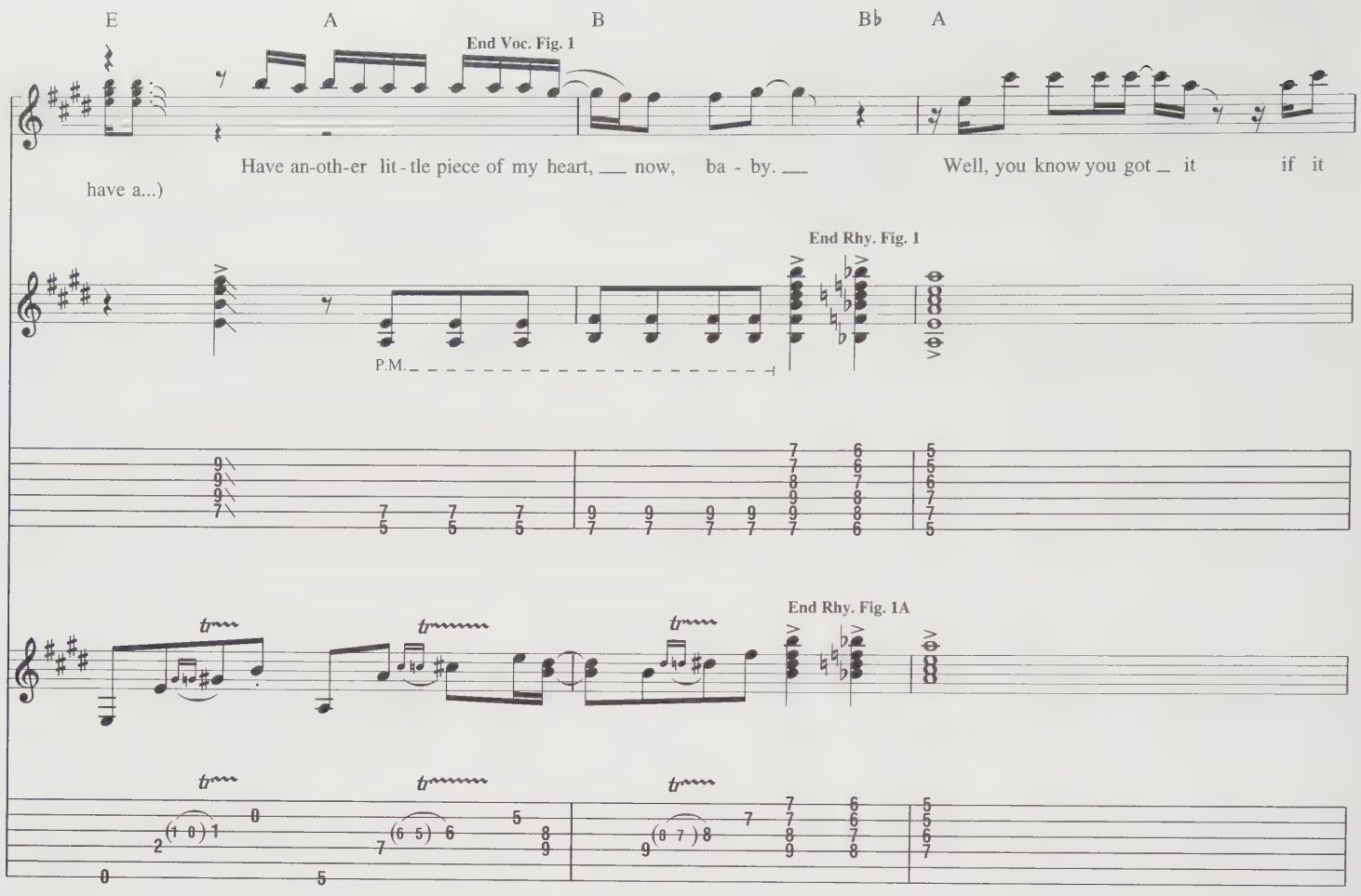

Verse
E
A
come on, come on, come on, come on.
1. Did-n't I make you feel
out on the streets look-in'
simile on repeat
let ring
mf simile on repeat
B
A
E
A
like you were the on - ly man?
good, and ba - by, deep down in your heart I guess ya know that it ain't right.
mp

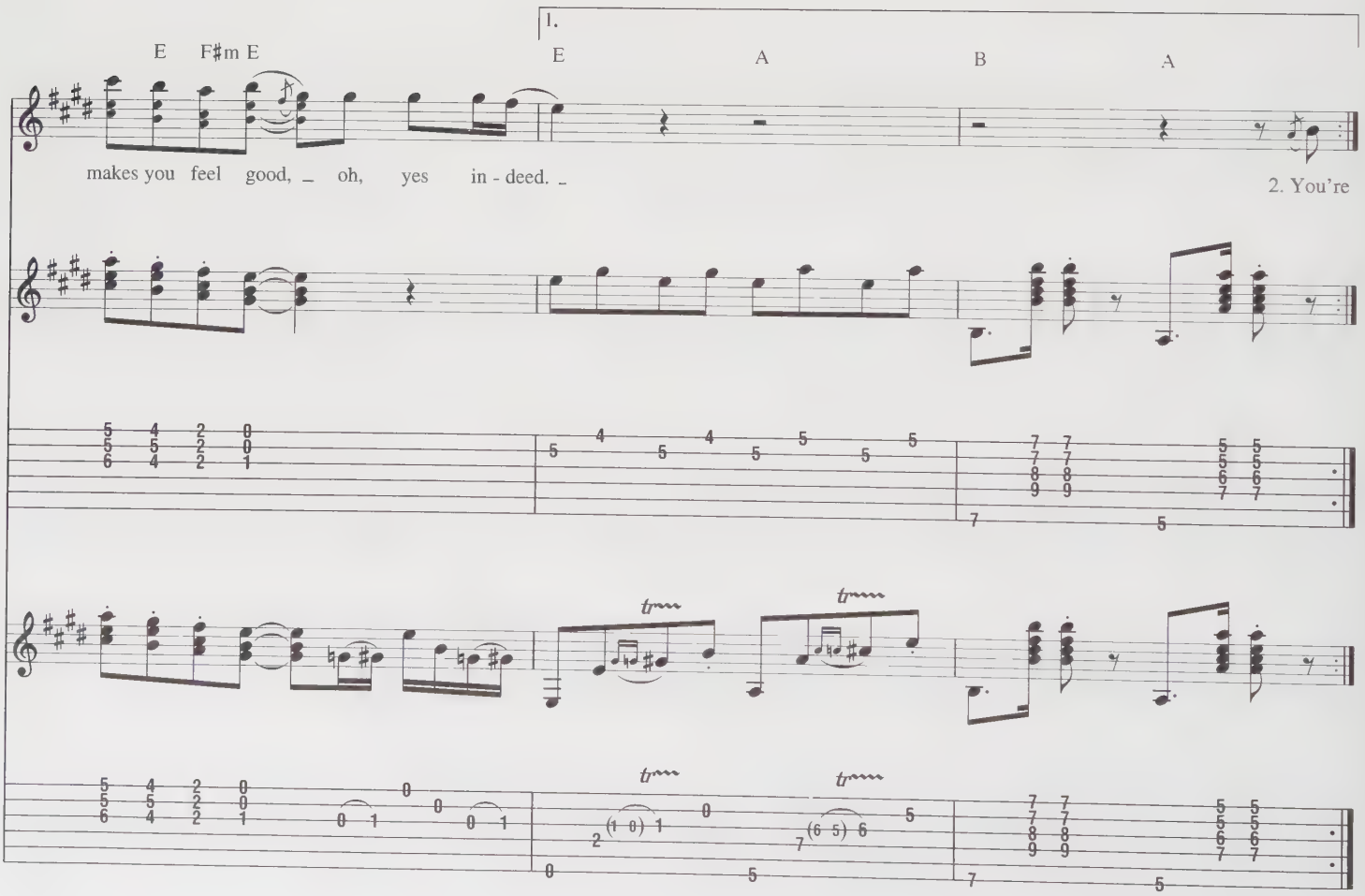

B
A
E
A
Well, yeah, ___ and did - n't I give you near - ly ev - 'ry-thing that a wom-an
Now, but now, but now, but now, but now, but now, ___ but hear ___ me when I cry ___ at night. ___


B
Pre-Chorus
C♯m
pos - si - bly can? _ Hon-ey, you know I ___ did. ___
___ Babe, and I cry all the time. ___
And each time I tell ___ my - self ___ that I,
But each time I tell ___ my - self ___ that I,
(Oh. ___
mf
f

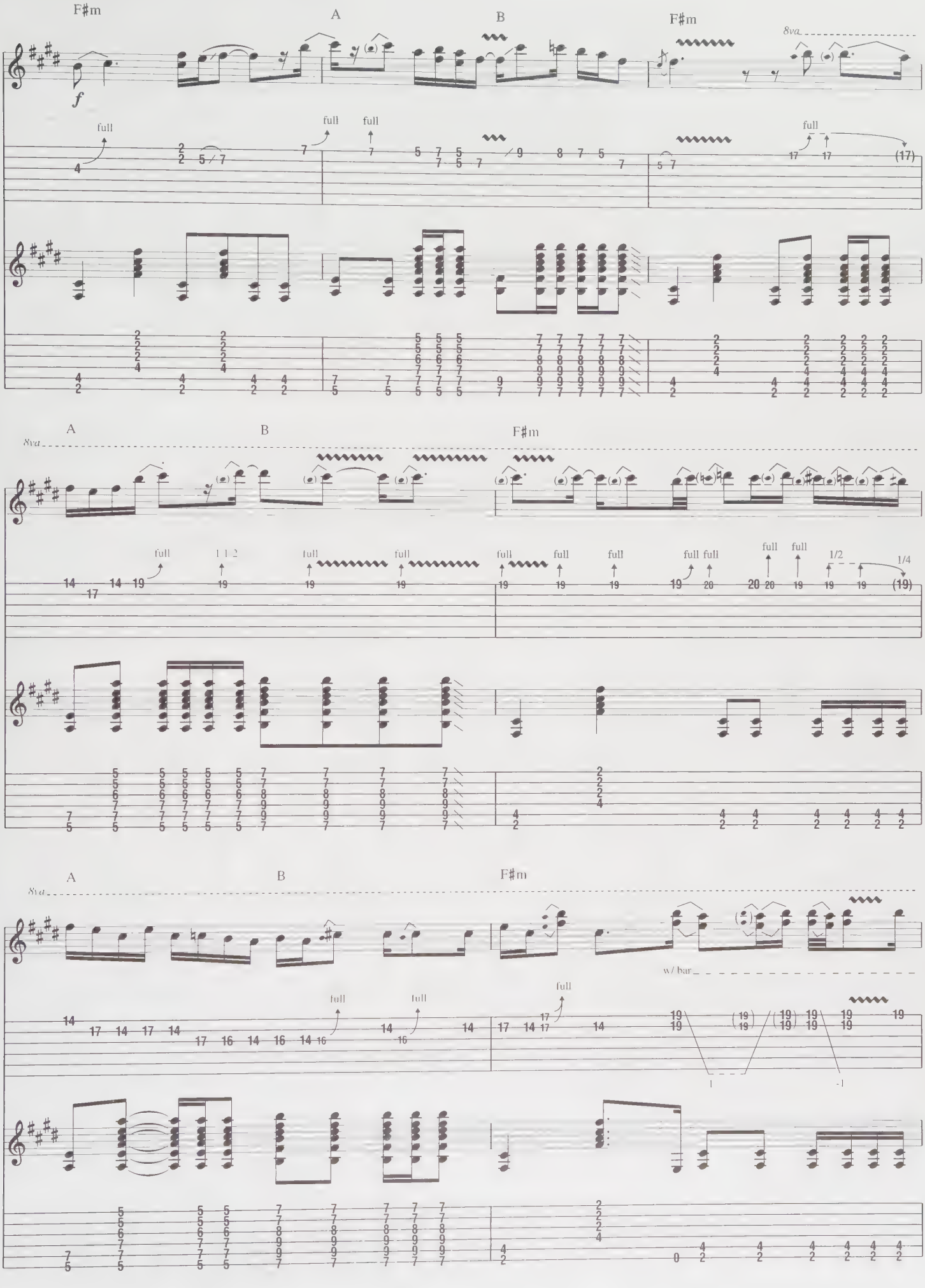

B
D
when I think I've had e - nough.
when I can't stand the pain.
Oh, but I'm gon - na show ya, ba - by, that a
But, when you hold me in your arms, I'm
Oh.
B
3
wom - an can be tough. I want you to
sing - ing once a - gain. I said
come on, come on.
let ring

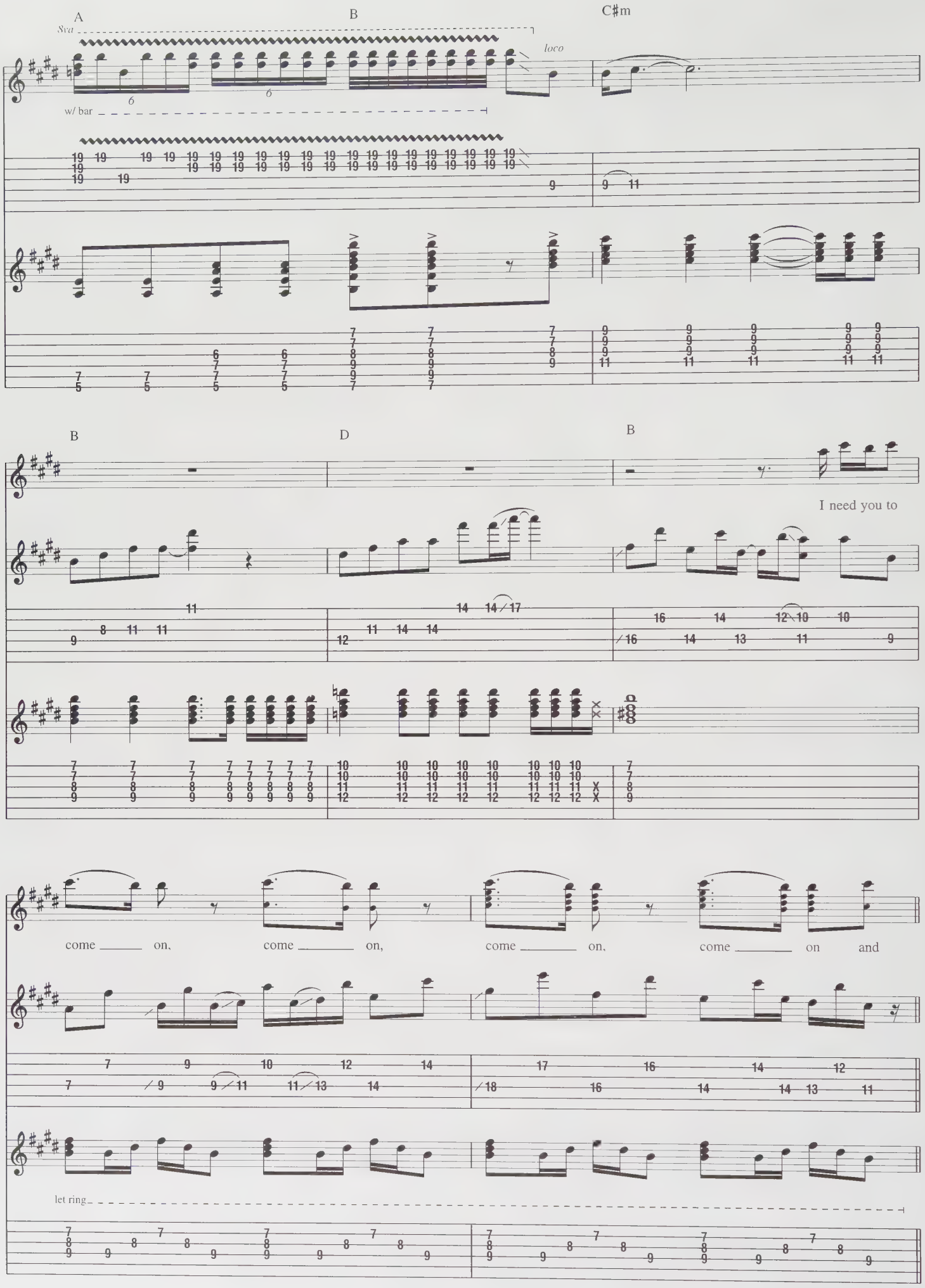

Chorus
E
A
B
A
Voc. Fig. 1
come on, come on and yeah take it. (Take it.
Take an-oth-er lit-tle piece of my heart, now, ba - by. Oh,
Rhy. Fig. 1
f
P.M.
Rhy. Fig. 1A
let ring
let ring
E
A
B
A
break it.
Break an-oth-er lit-tle bit off my heart, now, dar - lin' yeah, yeah, yeah, yeah. Oh,
P.M
let ring


E
A
B
B♭
A
End Voc. Fig. 1
Have an-oth-er lit-tle piece of my heart, now, ba - by.
Well, you know you got it if it
have a...)
End Rhy. Fig. 1
P.M.
End Rhy. Fig. 1A


1.
E
F♯m E
E
A
B
A
makes you feel good, oh, yes in - deed.
2. You're

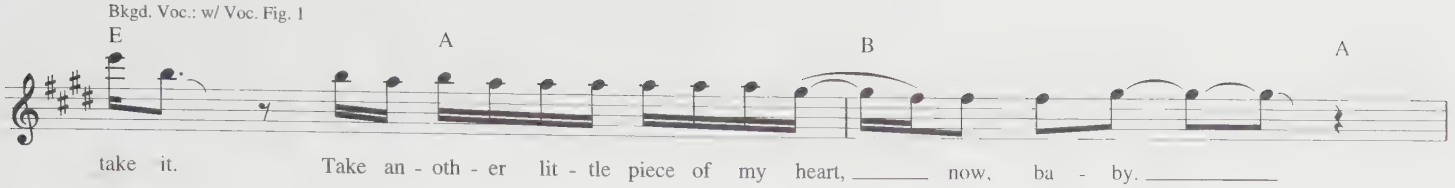
2. **Guitar Solo**

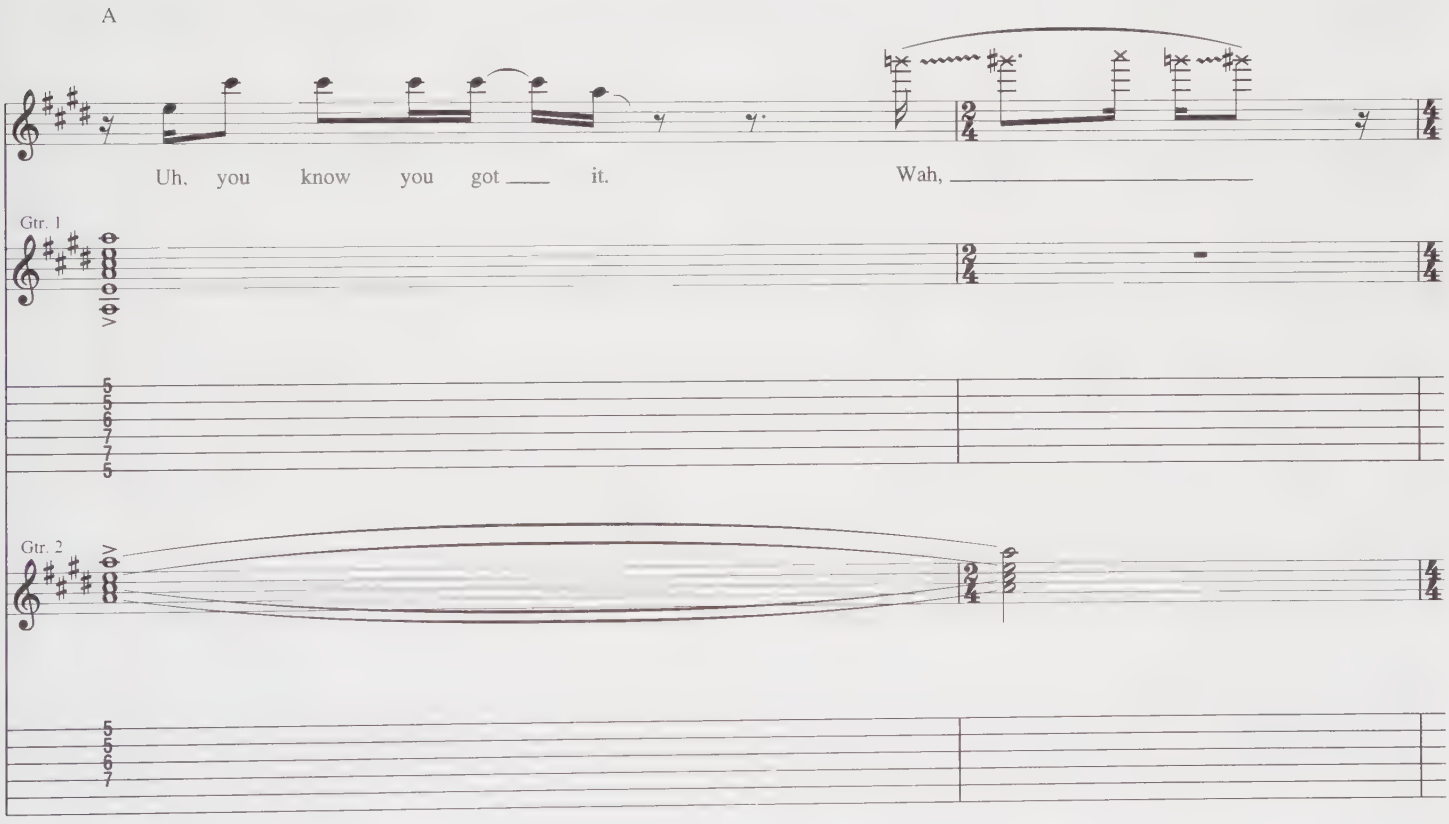

F♯m
A
B
F♯m
8va
full
full
full


A
B
C♯m
8va
loco
w/ bar
B
D
B
I need you to
come on, come on, come on, come on and
let ring

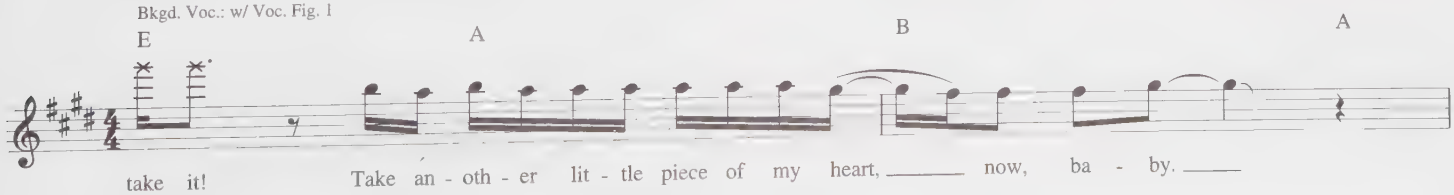
Chorus

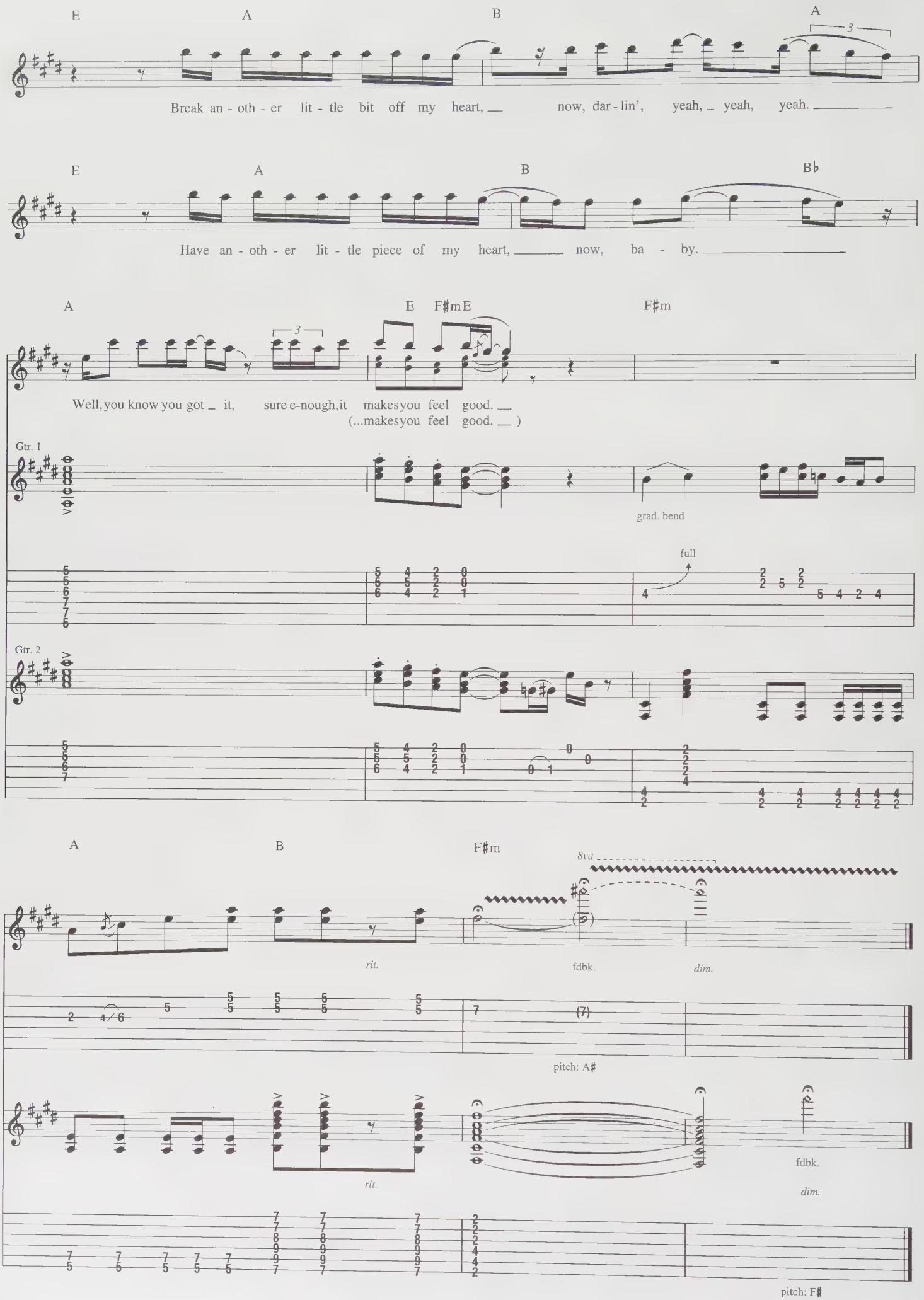
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile
Bkgd. Voc.: w/ Voc. Fig. 1





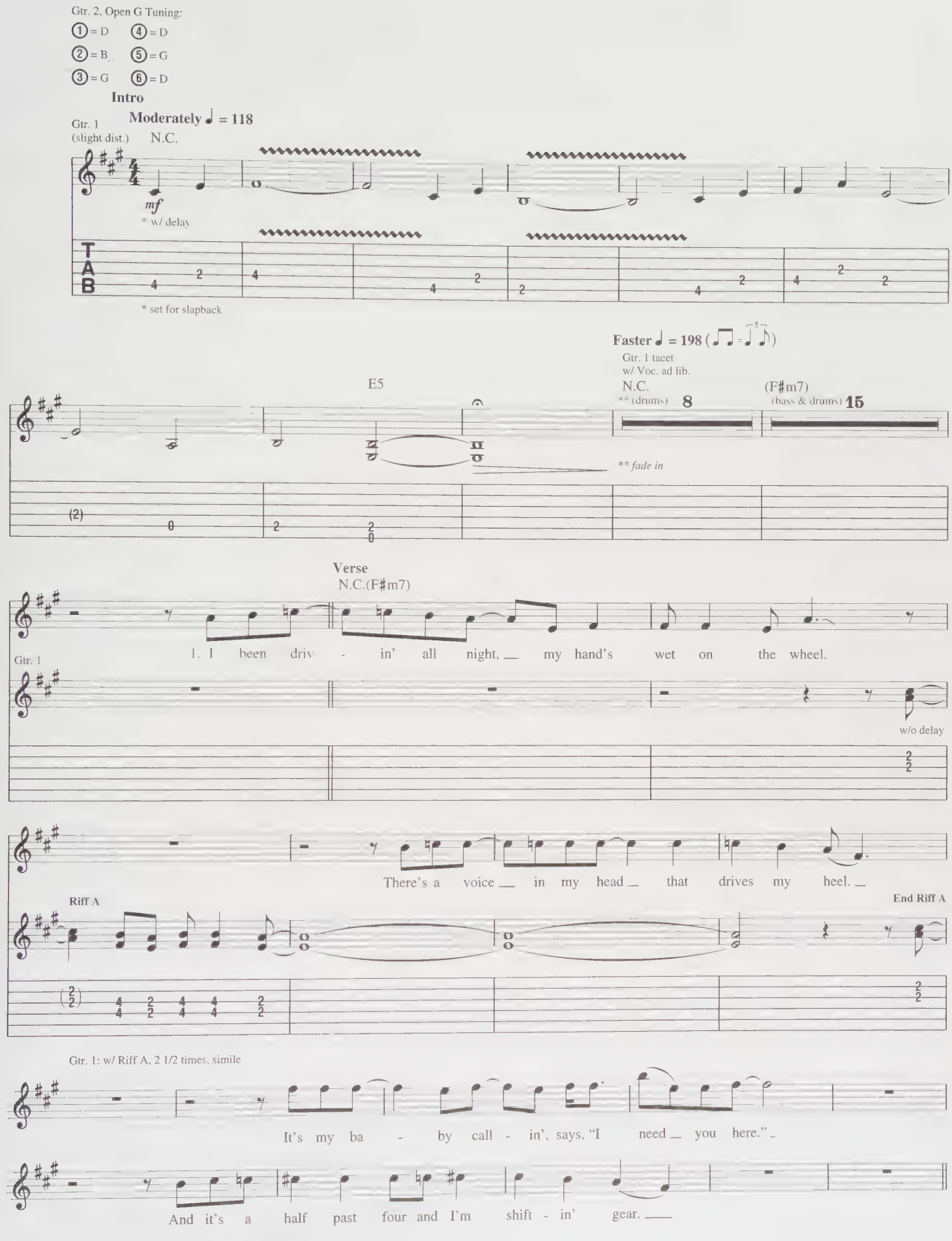
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile
Bkgd. Voc.: w/ Voc. Fig. 1




E
A
B
A
3
Break an - oth - er lit - tle bit off my heart, now, dar - lin', yeah, yeah, yeah.
E
A
B
B♭
Have an - oth - er lit - tle piece of my heart, now, ba - by.
A
E
F♯mE
F♯m
3
Well, you know you got it, sure e-nough, it makes you feel good.
(...makes you feel good.)
Gtr. 1
grad. bend
full
Gtr. 2
A
B
F♯m
8va
rit.
fdbk.
dim.
pitch: A♯
rit.
fdbk.
dim.
pitch: F♯

Radar Love

Words and Music by George Kooymans and Barry Hay



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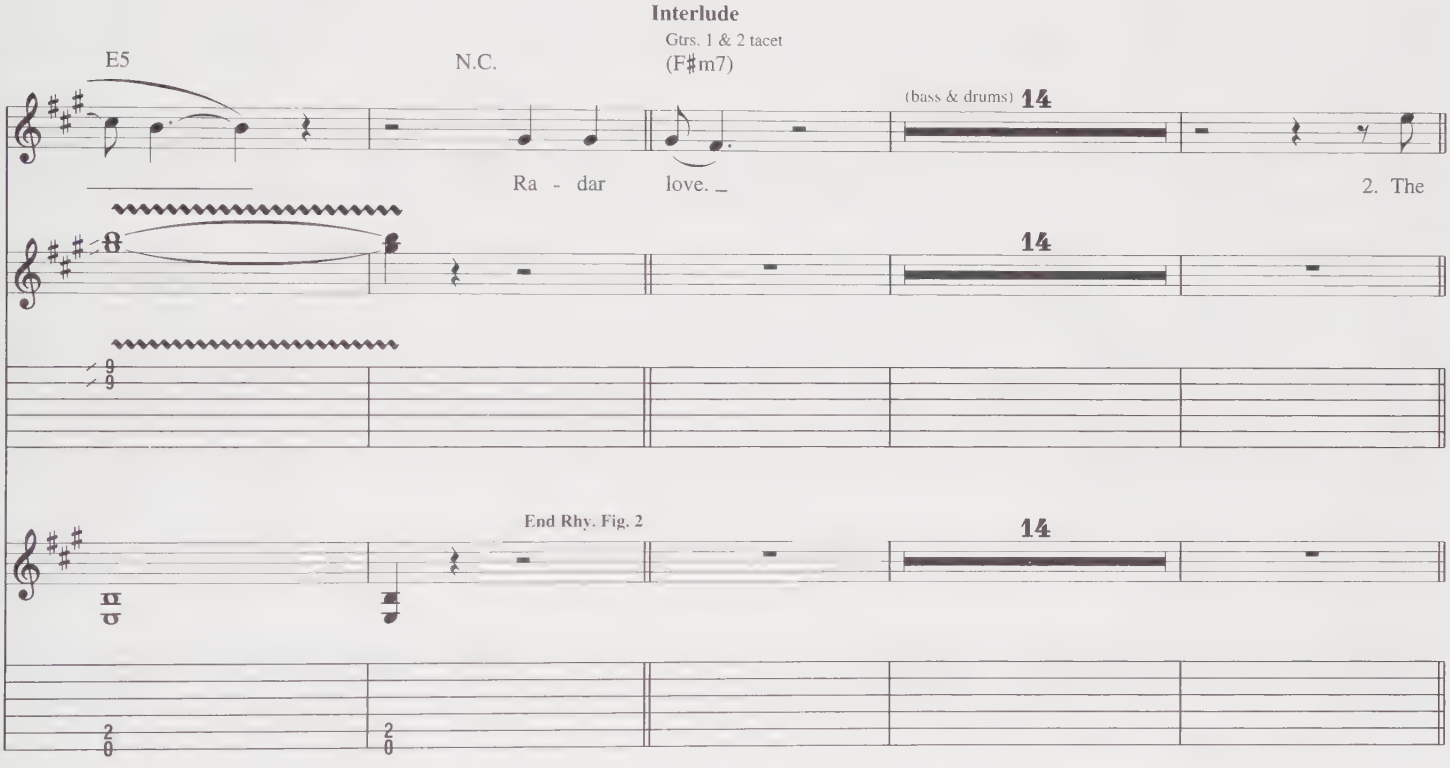
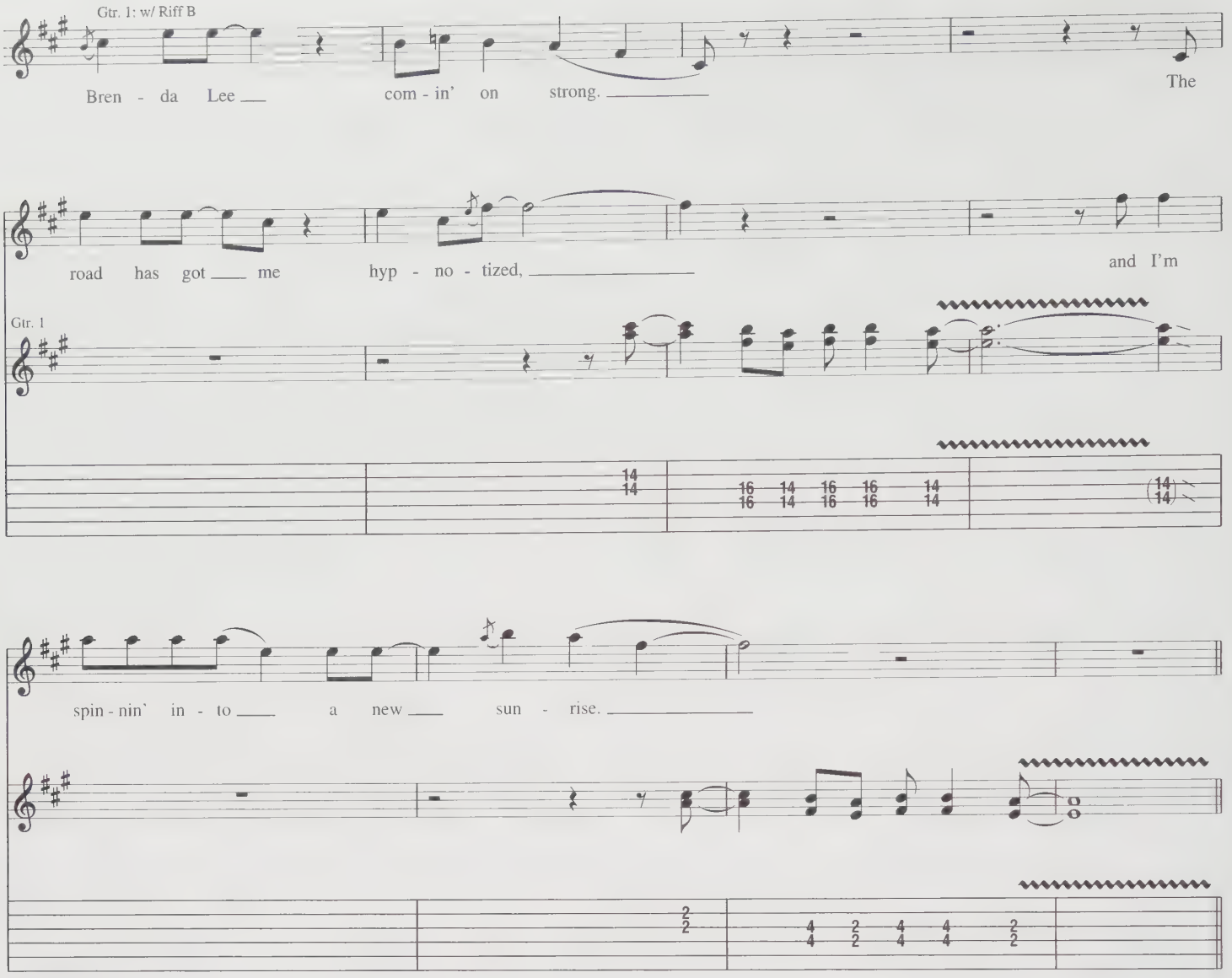
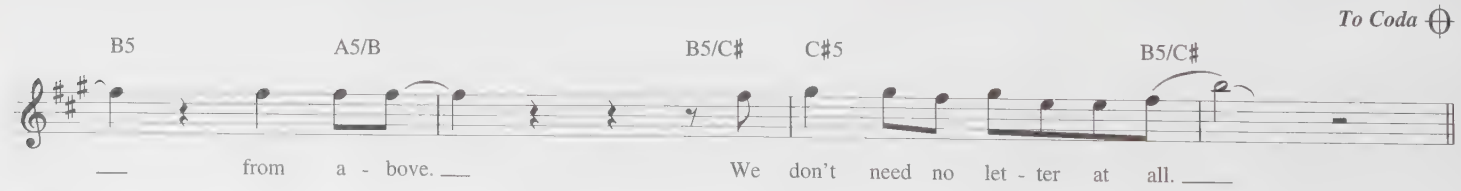
Pre-Chorus
* E5
Voc. Fig. 1
B5
F♯5
When she is lone - ly and the long - ing gets too much,
(Oo,
Gtr. 1
Rhy. Fig. 1
* Chord symbols reflect basic tonality.
E5
B5
A5/B
B5/C♯
she sends a ca - ble com - ing in from a - bove.
oo.
let ring
Chorus
C♯5
B5/C♯
D
A5
End Voc. Fig. 1
Don't need a phone at all.
Ah.)
We've got a thing, and that's a -
Gtr. 2 (slight dist.)
f w/ slide
End Rhy. Fig. 1
Rhy. Fig. 2
Gtr. 1
let ring
f



* Lead Voc. dbld. one octave lower, next 16 meas.

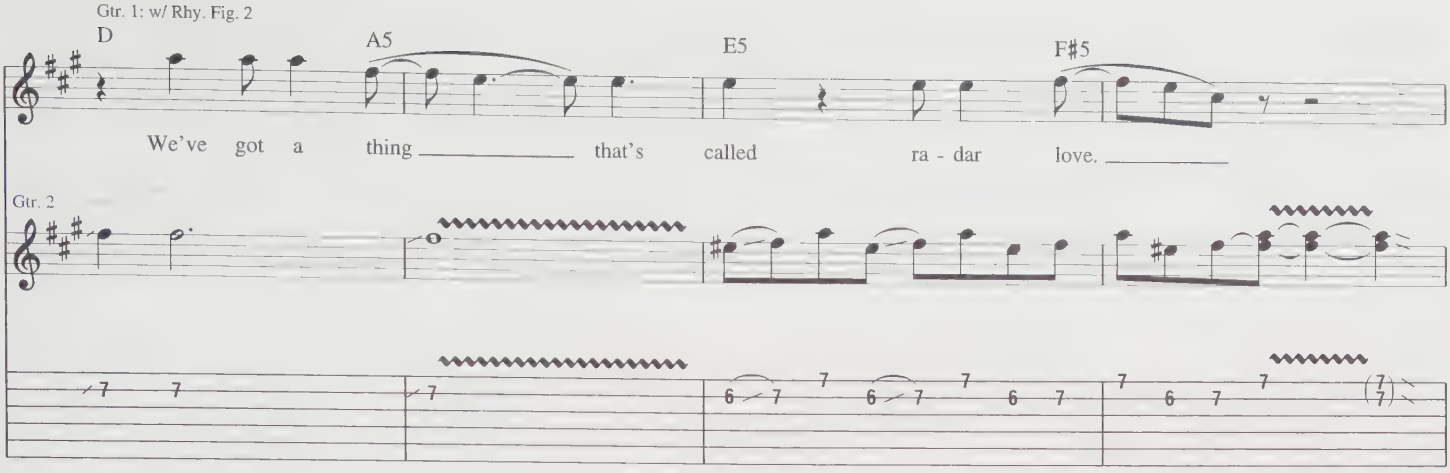

Gtr. 1: w/ Riff B
Bren - da Lee com - in' on strong. The
road has got me hyp - no - tized, and I'm
Gtr. 1
spin - nin' in - to a new sun - rise.

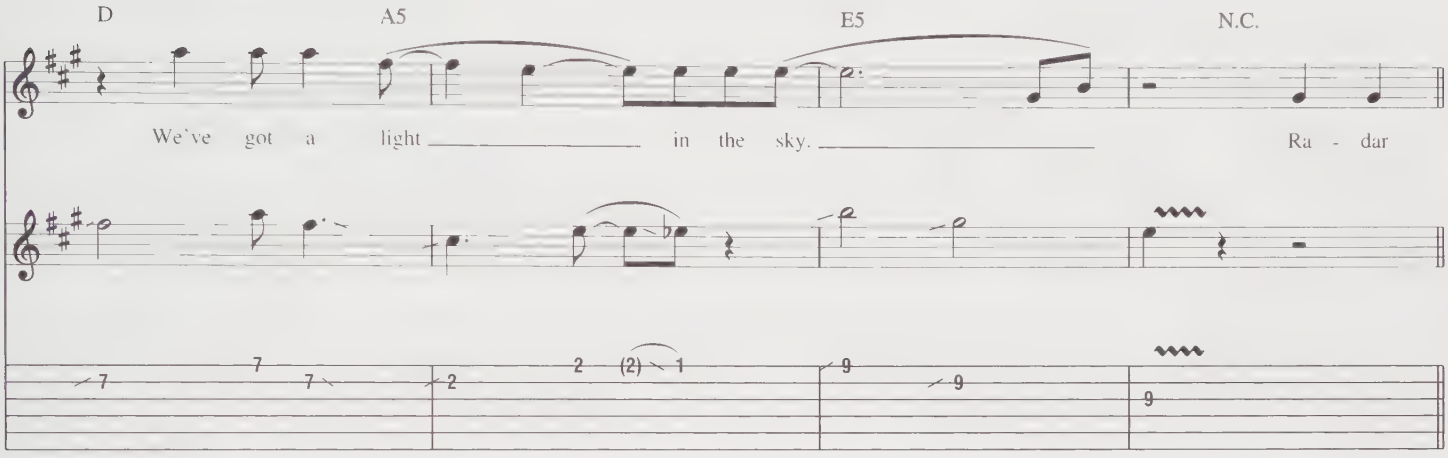
Pre-Chorus
Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 1, simile
E5
B5
When I get lone - ly and I'm for sure I've had e - nough,
F♯5
E5
she sends a com - fort com - ing in


To Coda
B5
A5/B
B5/C♯
C♯5
B5/C♯
from a - bove. We don't need no let - ter at all.

Chorus

Gtr. 1: w/ Rhy. Fig. 2





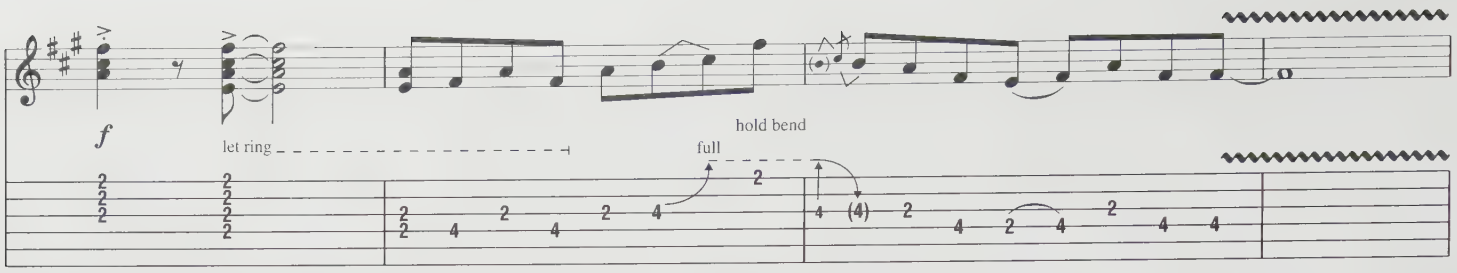
Interlude

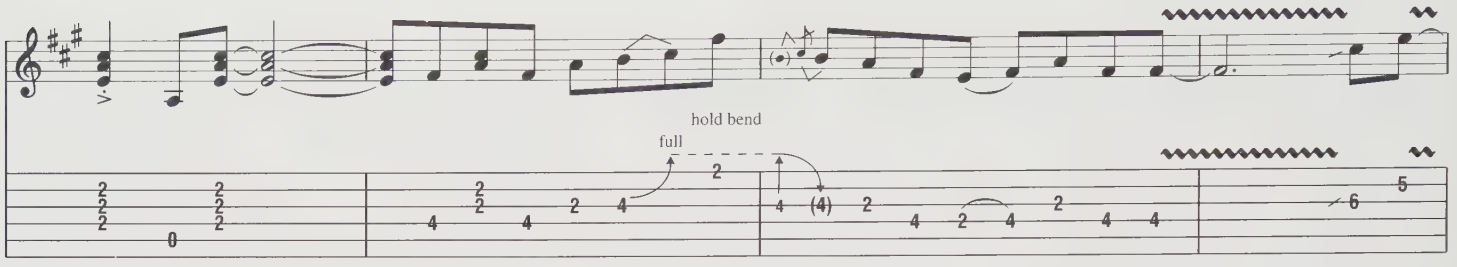
Gtrs. 1 & 2 tacet

Gtr. 3 (slight dist.)

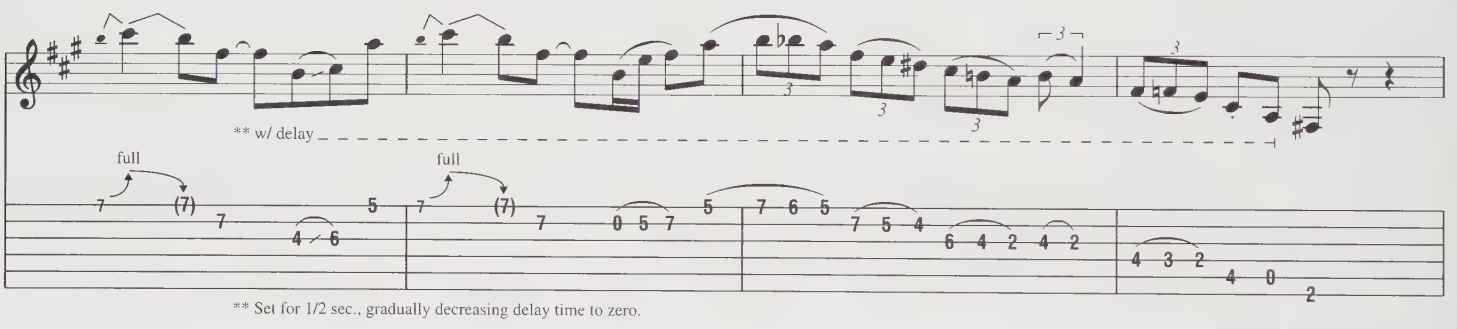
* Chord symbols reflect overall tonality.

** played ***mp*** on repeats

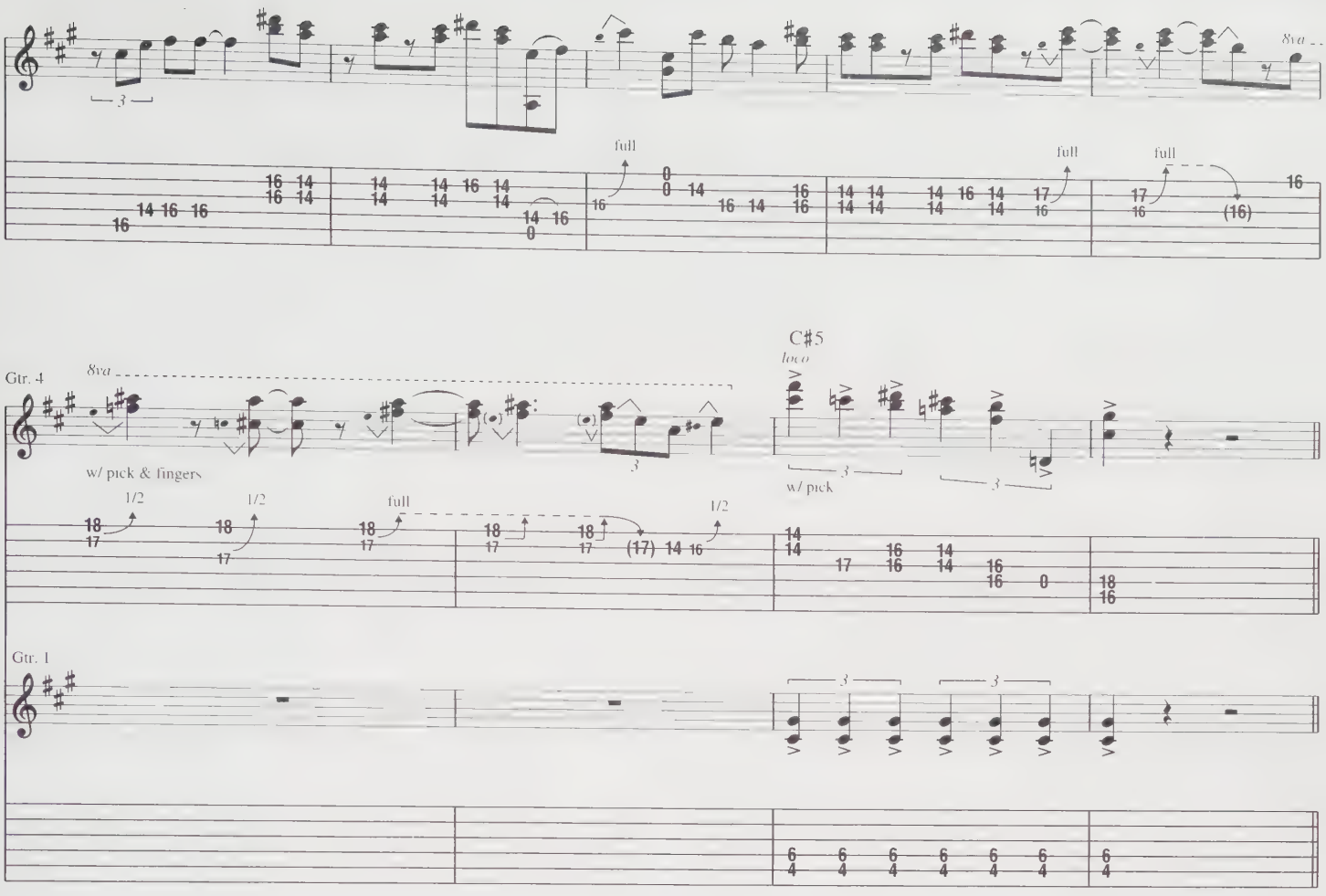

f
let ring
full
hold bend


full
hold bend

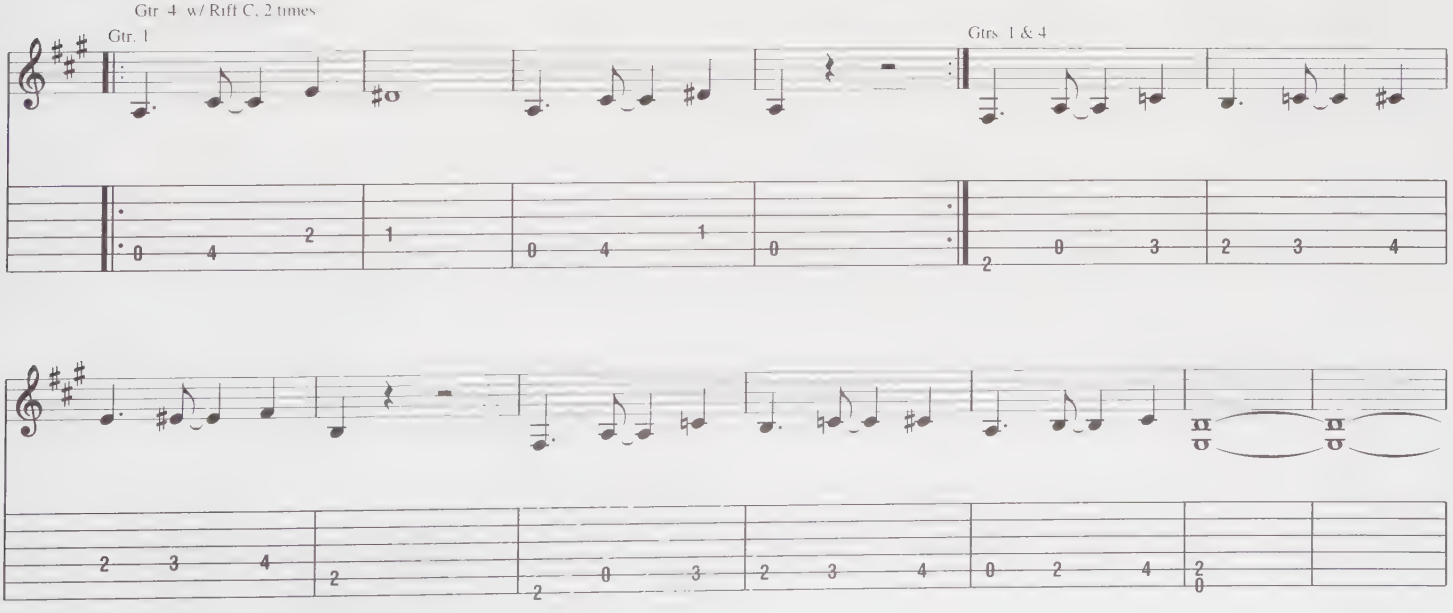
* w/ delay
w/o delay
full
* set for 1 sec.

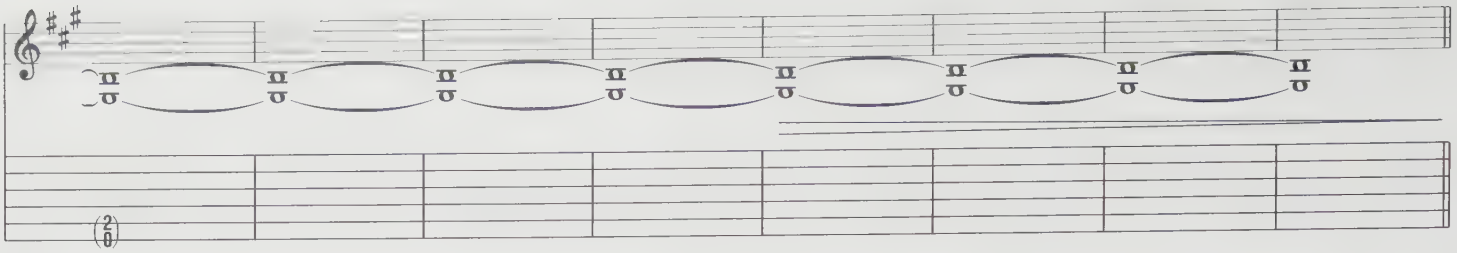

** w/ delay
full
full
** Set for 1/2 sec., gradually decreasing delay time to zero.

let ring
let ring


8va
full
full
full
(16)
Gtr. 4
8va
w/ pick & fingers
1/2
1/2
full
1/2
(17)
C#5
loco
w/ pick
Gtr. 1

Breakdown
Gtrs. 1 & 4 tacet
N.C.
(drums)
8
N.C.
Riff C
Gtrs. 1 & 4
End Riff C


Gtr. 4 w/ Riff C, 2 times
Gtr. 1
Gtrs. 1 & 4



Interlude

Gtrs. 1 & 4 tacet

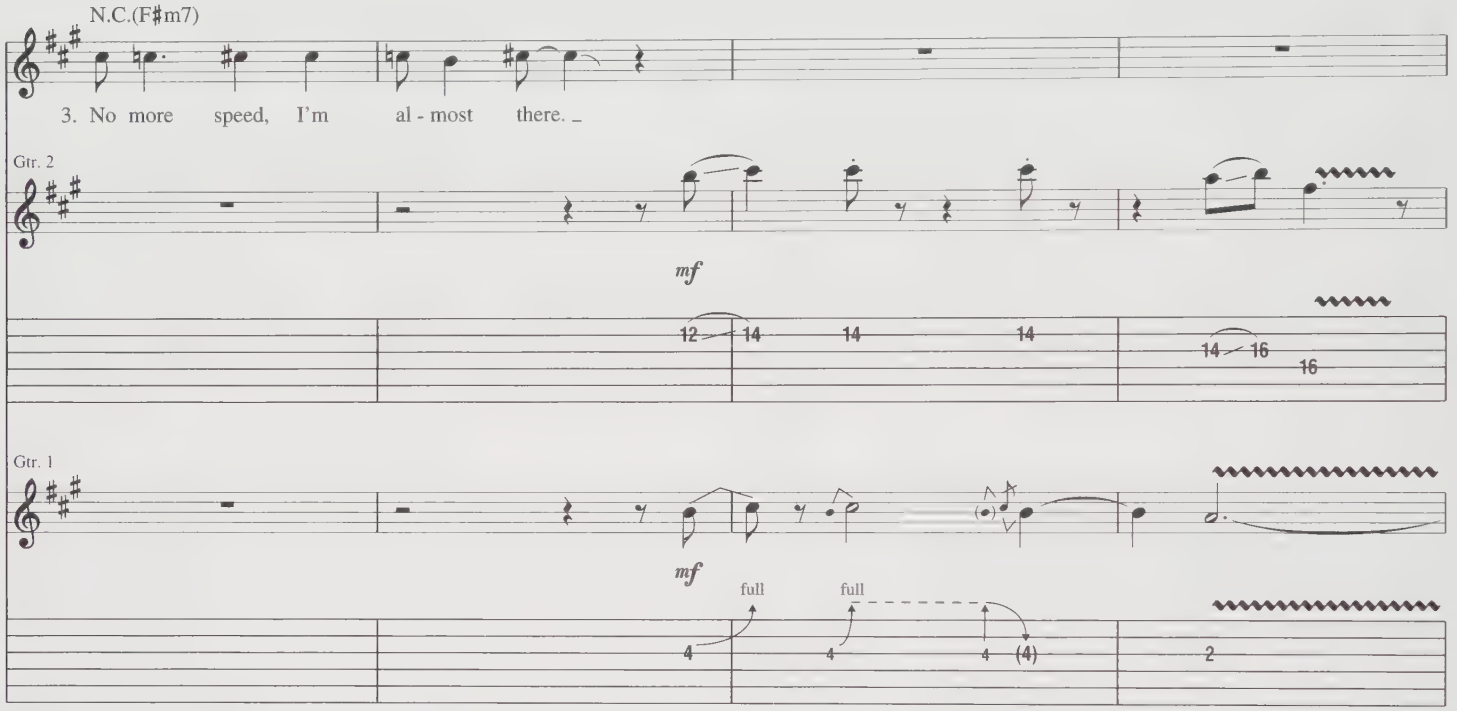
N.C.(F♯m7)

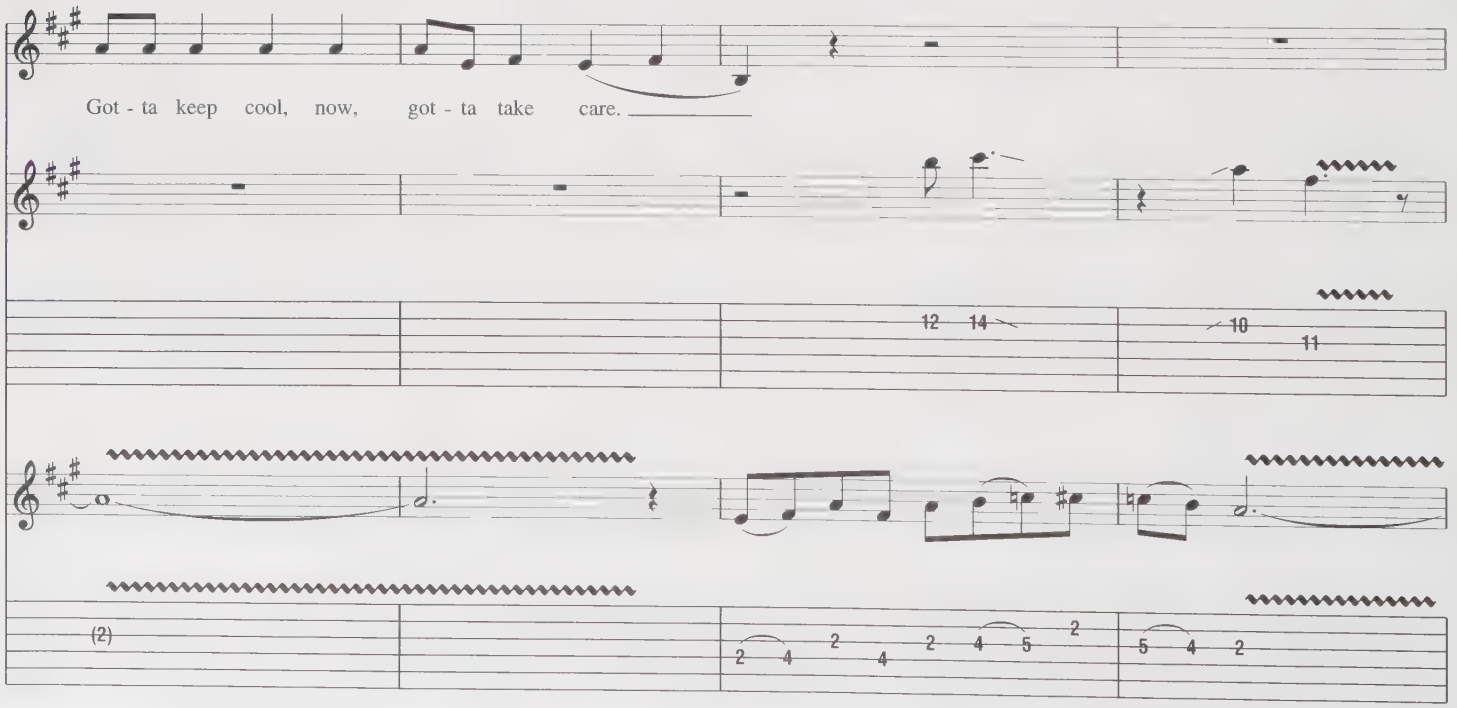
(bass)

Woo!

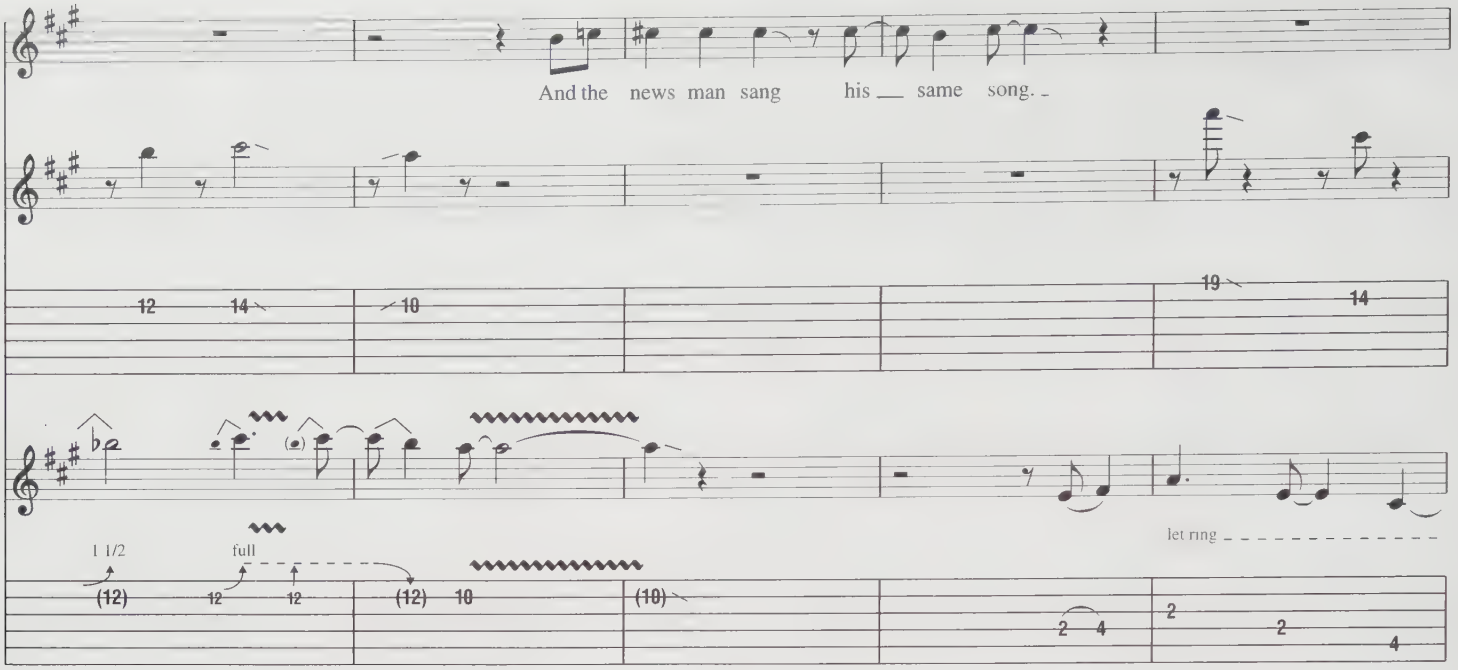
Verse

N.C.(F♯m7)





Last car to pass, here I go! _
And the line of cars _ drove
down real slow, whoa. _____
And the ra - di - o played _ that for -
w/ delay
w/o delay
1 1/2
set for 1 sec.
got - ten song. ___
Bren - da Lee, _ it's com-in' on strong. ____
full
full
full

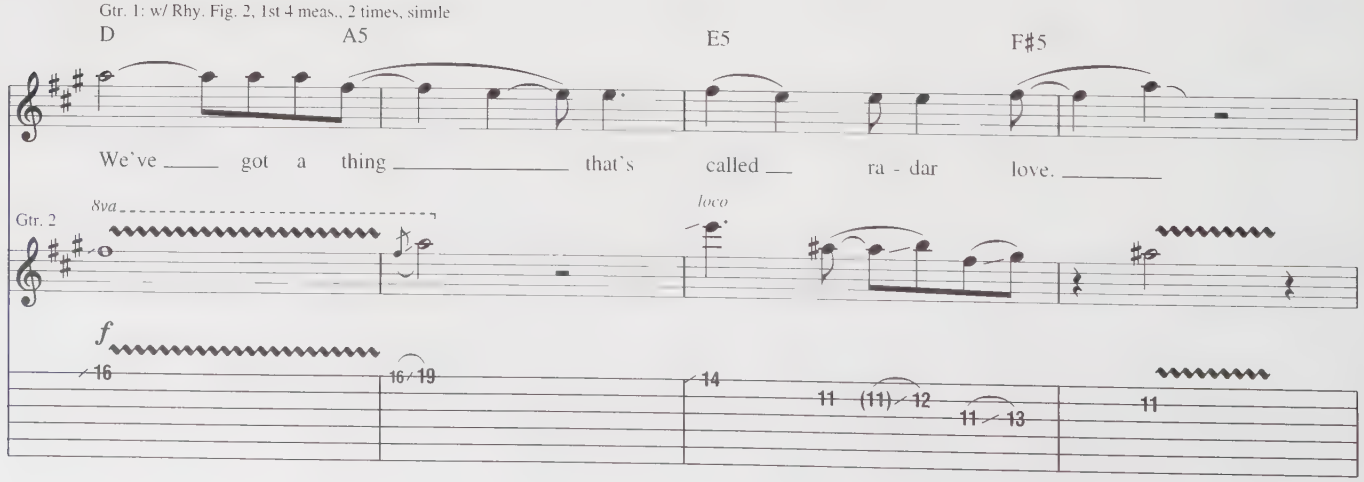


D.S. al Coda

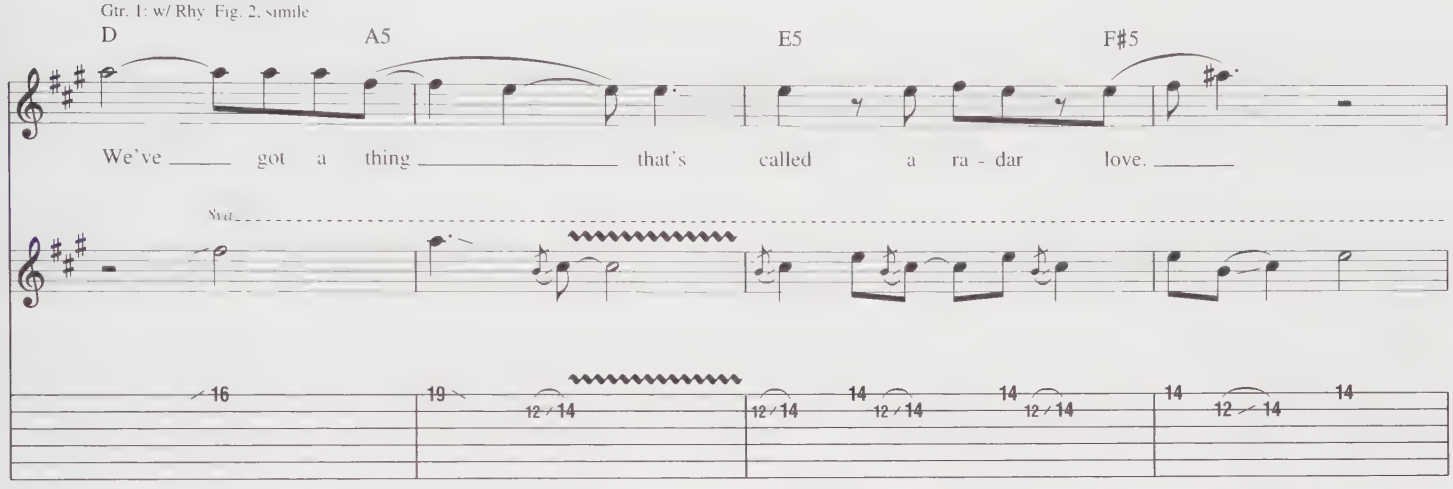
⊕ *Coda*

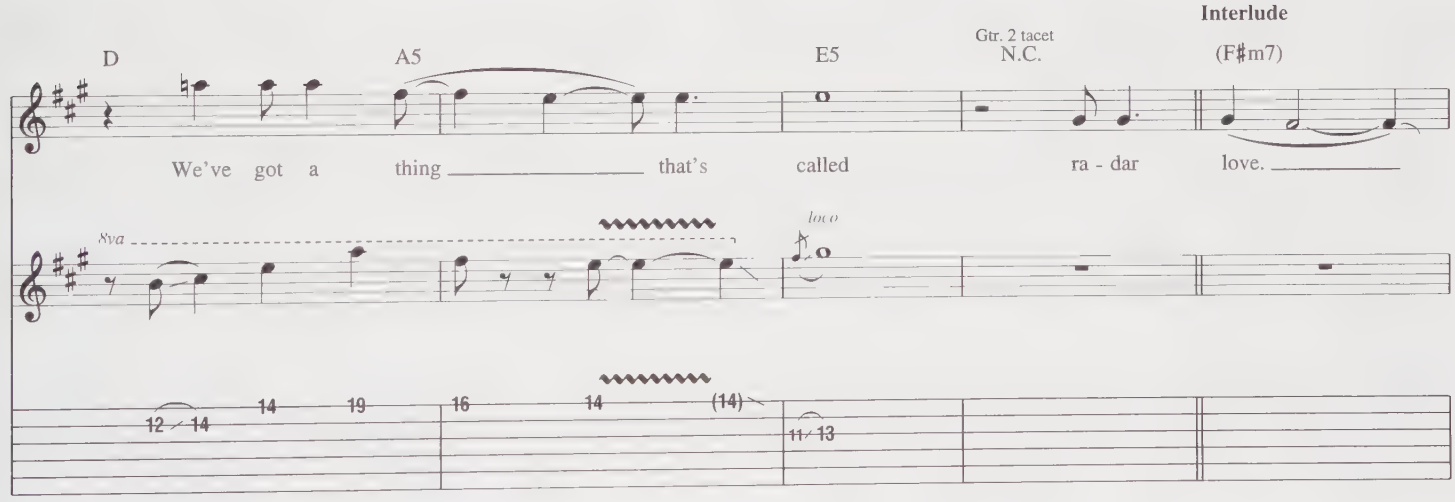
Chorus

Gtr. 1: w/ Rhy. Fig. 2, 1st 4 meas., 2 times, simile



D
A5
E5
F#5
We've got a light in the sky.


Gtr. 1: w/ Rhy. Fig. 2, simile
D
A5
E5
F#5
We've got a thing that's called a ra - dar love.
8va


D
A5
E5
Gtr. 2 tacet
N.C.
Interlude
(F#m7)
We've got a thing that's called ra - dar love.
8va
loco

Outro
F#m7
(bass & drums)
Gtr. 1
play 4 times
mp
f

Rhiannon

Words and Music by Stevie Nicks

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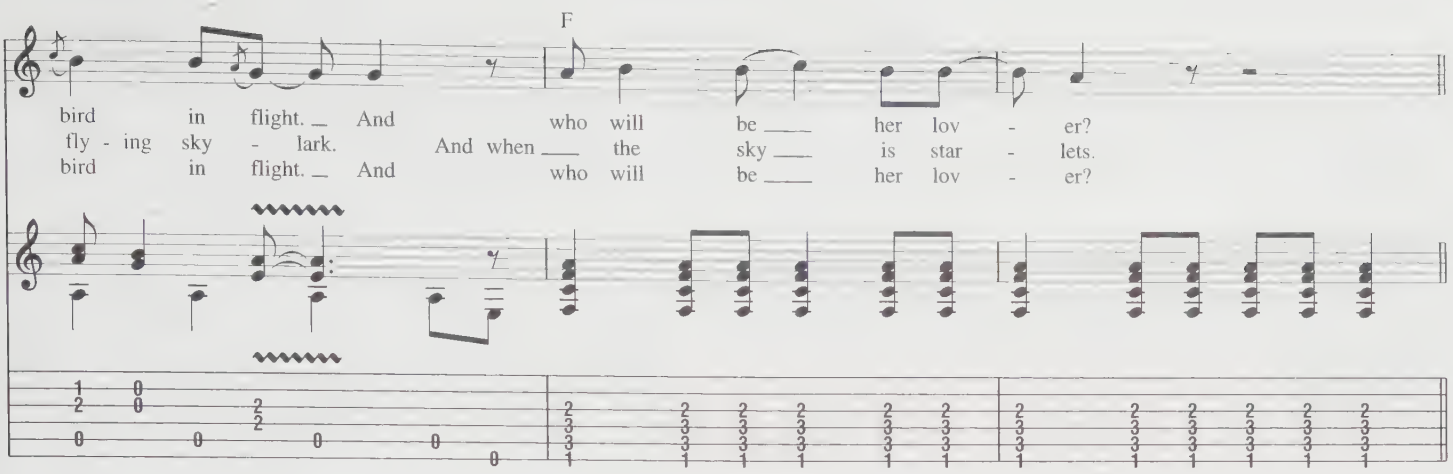
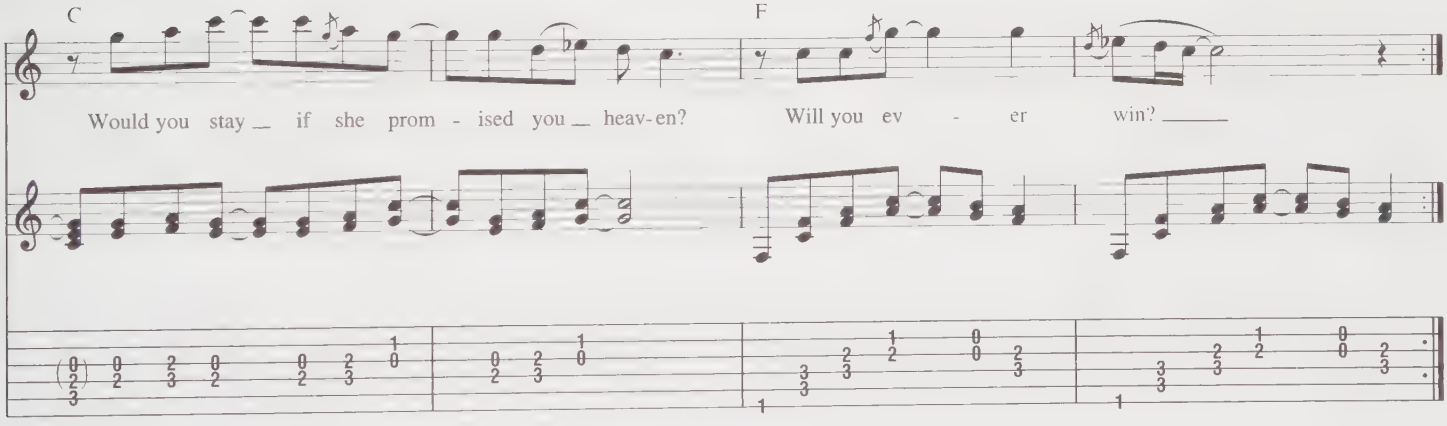
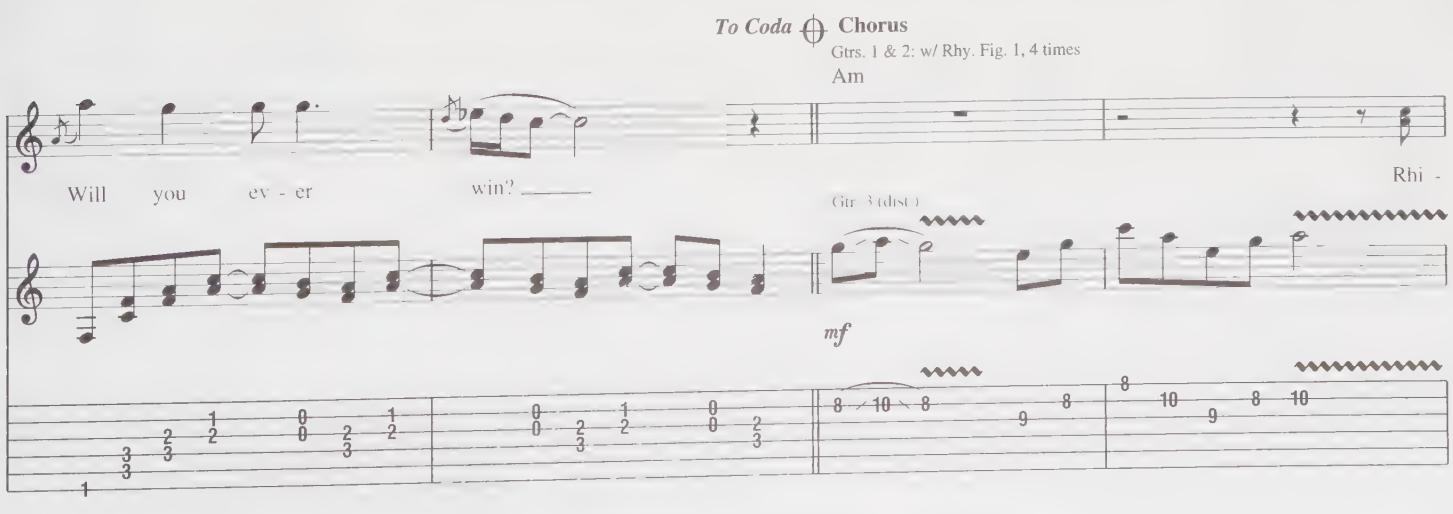
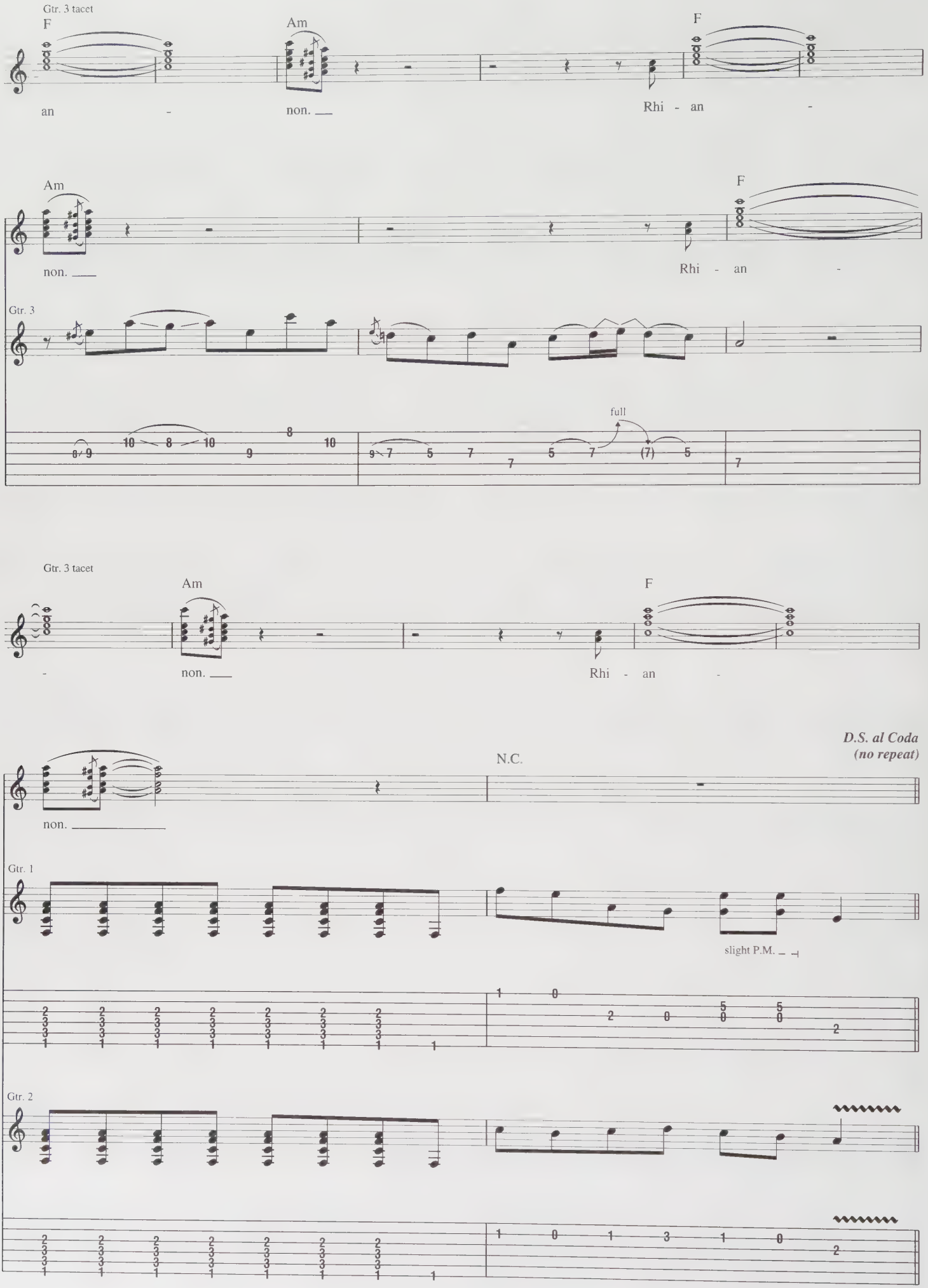
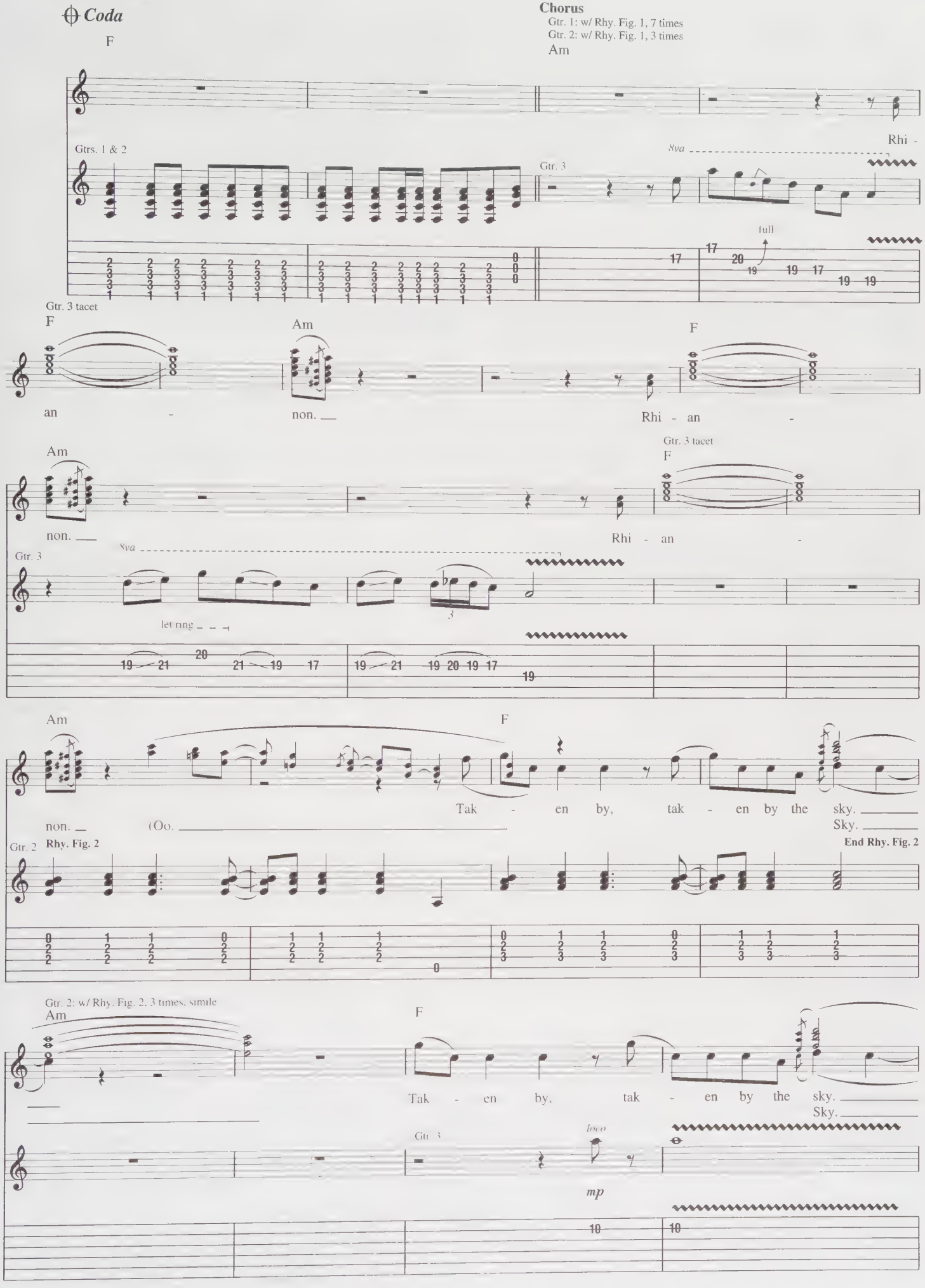

F
bird in flight. _ And who will be ___ her lov - er?
fly - ing sky - lark. And when ___ the sky ___ is star - lets.
bird in flight. _ And who will be ___ her lov - er?

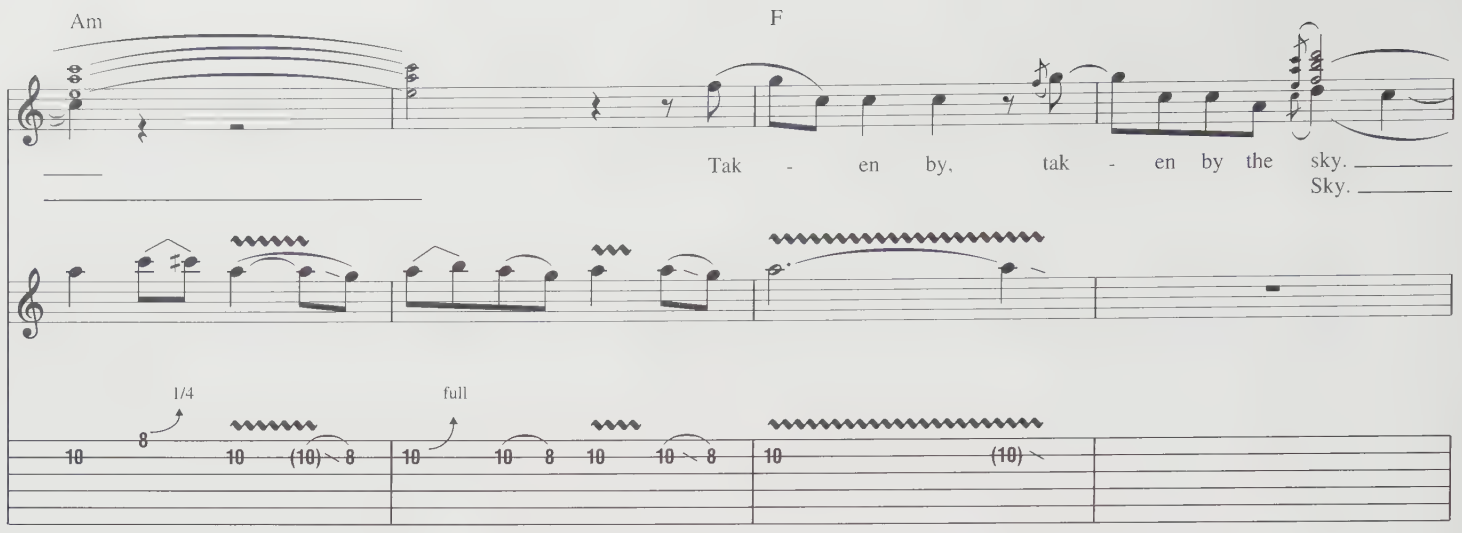
Pre-Chorus
C
F
All your life ___ you've nev - er seen _ a wom-an ___ tak - en by the wind. ___

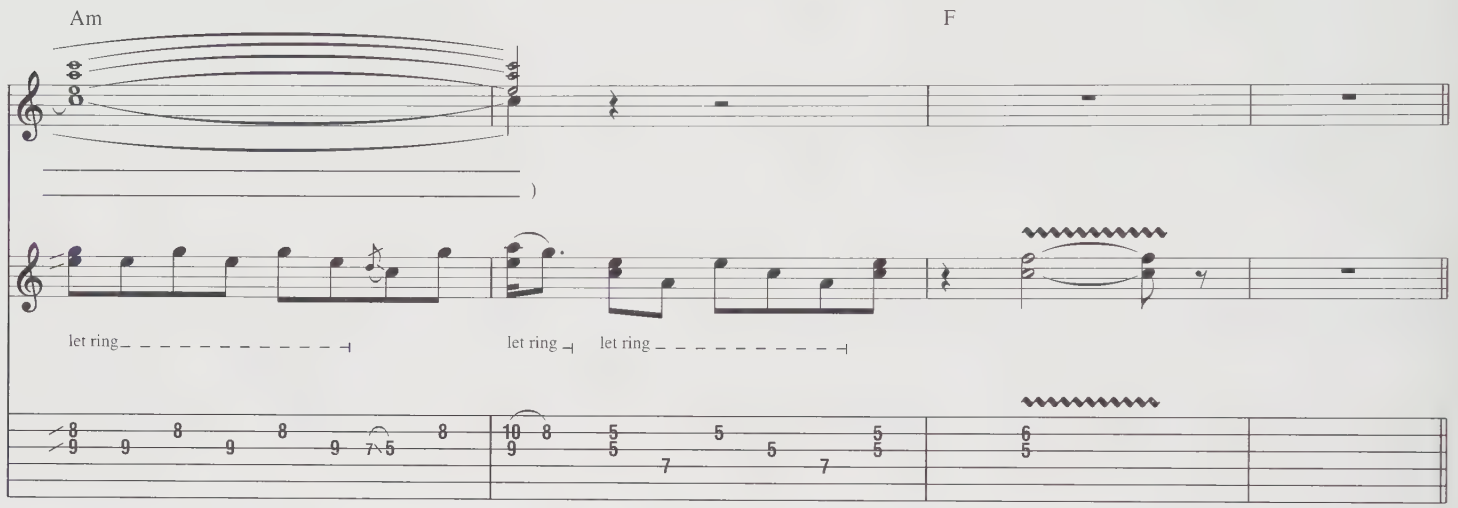

C
F
Would you stay _ if she prom - ised you _ heav-en? Will you ev - er win? ___


To Coda
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times
Am
Will you ev - er win? ___
Rhi -
Gtr. 3 (dist.)
mf


Gtr. 3 tacet
F
Am
F
an - non. Rhi - an -
Am
F
non. Rhi - an -
Gtr. 3
full
Gtr. 3 tacet
Am
F
- non. Rhi - an -
D.S. al Coda
(no repeat)
N.C.
non.
Gtr. 1
slight P.M.
Gtr. 2

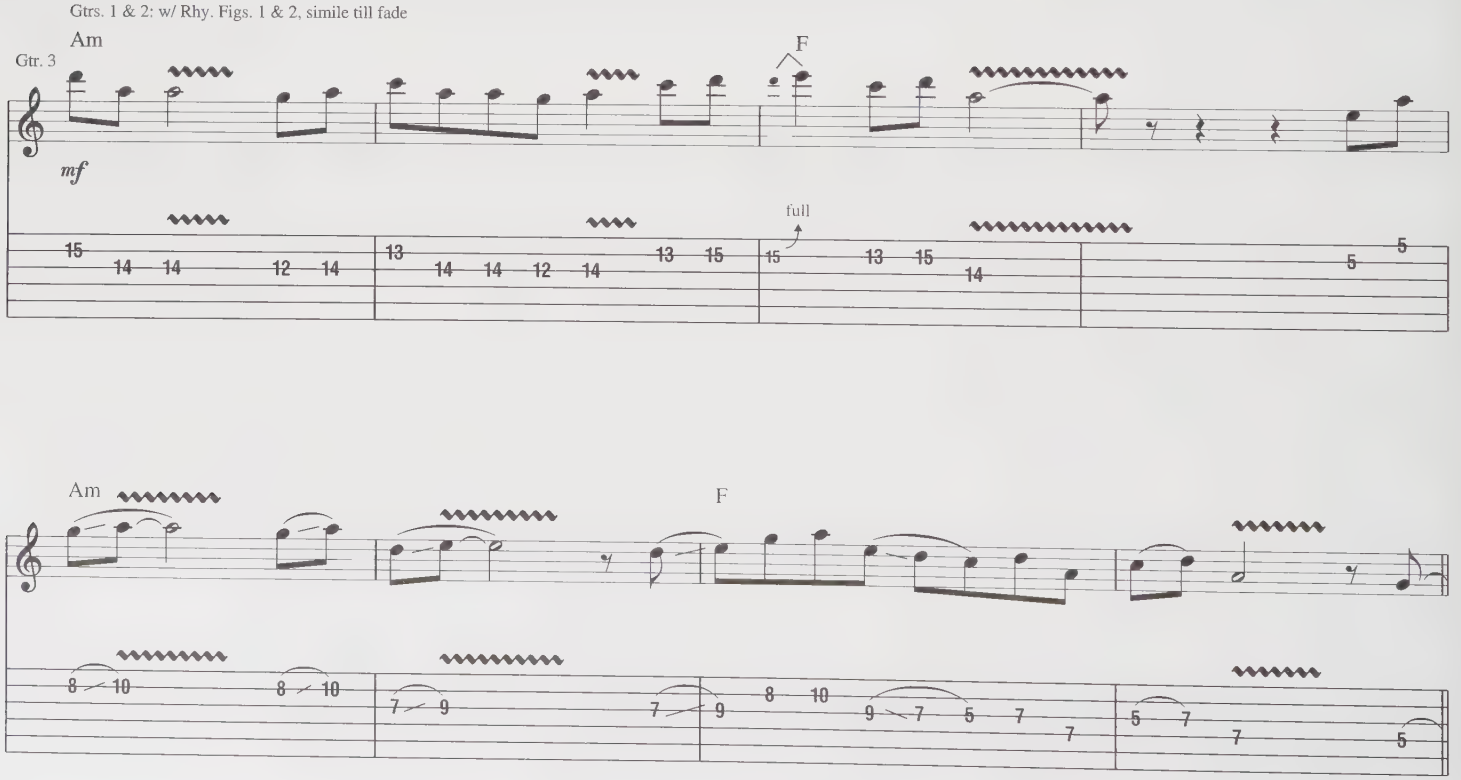

Coda
F
Chorus
Gtr. 1: w/ Rhy. Fig. 1, 7 times
Gtr. 2: w/ Rhy. Fig. 1, 3 times
Am
Gtrs. 1 & 2
Gtr. 3
8va
Rhi -
full
Gtr. 3 tacet
F
Am
F
an - non. Rhi - an -
Am
Gtr. 3 tacet
F
non. Rhi - an -
Gtr. 3
8va
let ring
Am
F
non. (Oo. Tak - en by, tak - en by the sky. Sky.
Gtr. 2
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 2, 3 times, simile
Am
F
Tak - en by, tak - en by the sky. Sky.
Gtr. 3
loco
mp





Outro-Guitar Solo

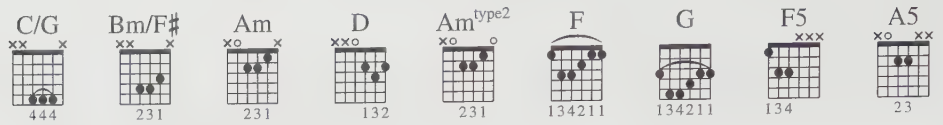
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2, simile till fade



Am
F
1/4
Am
F
full
1/2
Am
F
Dreams un - wind, love's _ a state of mind. _____
Begin Fade
Am
F
Gtr. 3 tacet
Am
Fade Out
Dreams un - wind, love's _ a state of mind. _____
full
1/2

Ridin' the Storm Out

Words and Music by Gary Richrath



Intro
Moderately Fast Rock ♩ = 142

*Chord symbols reflect basic tonality.

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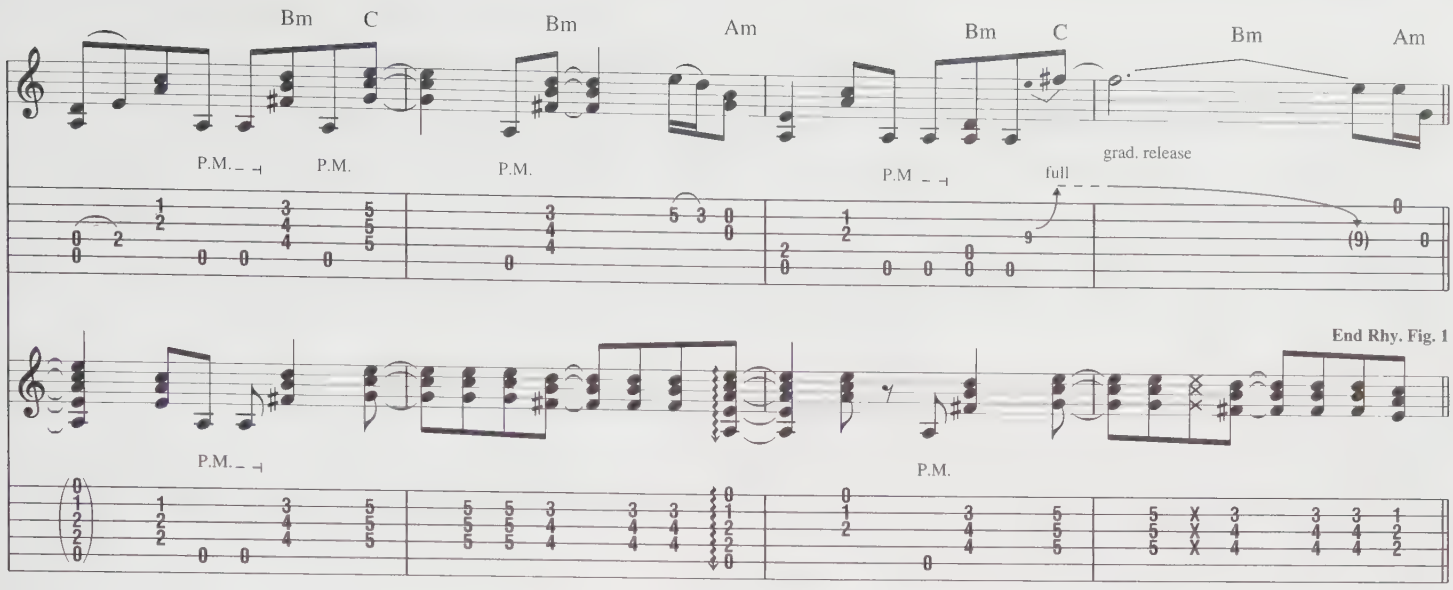
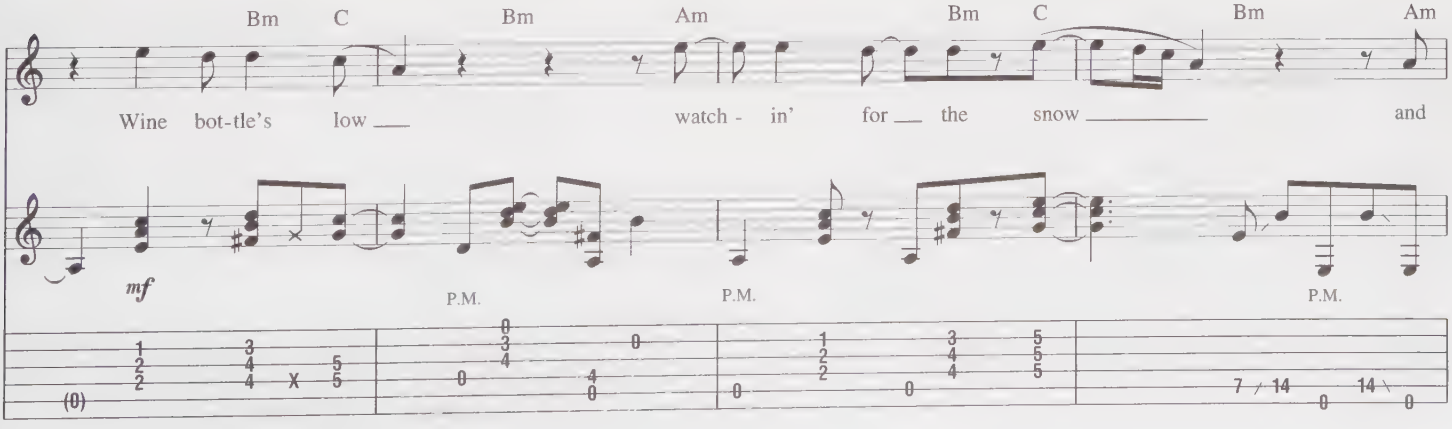
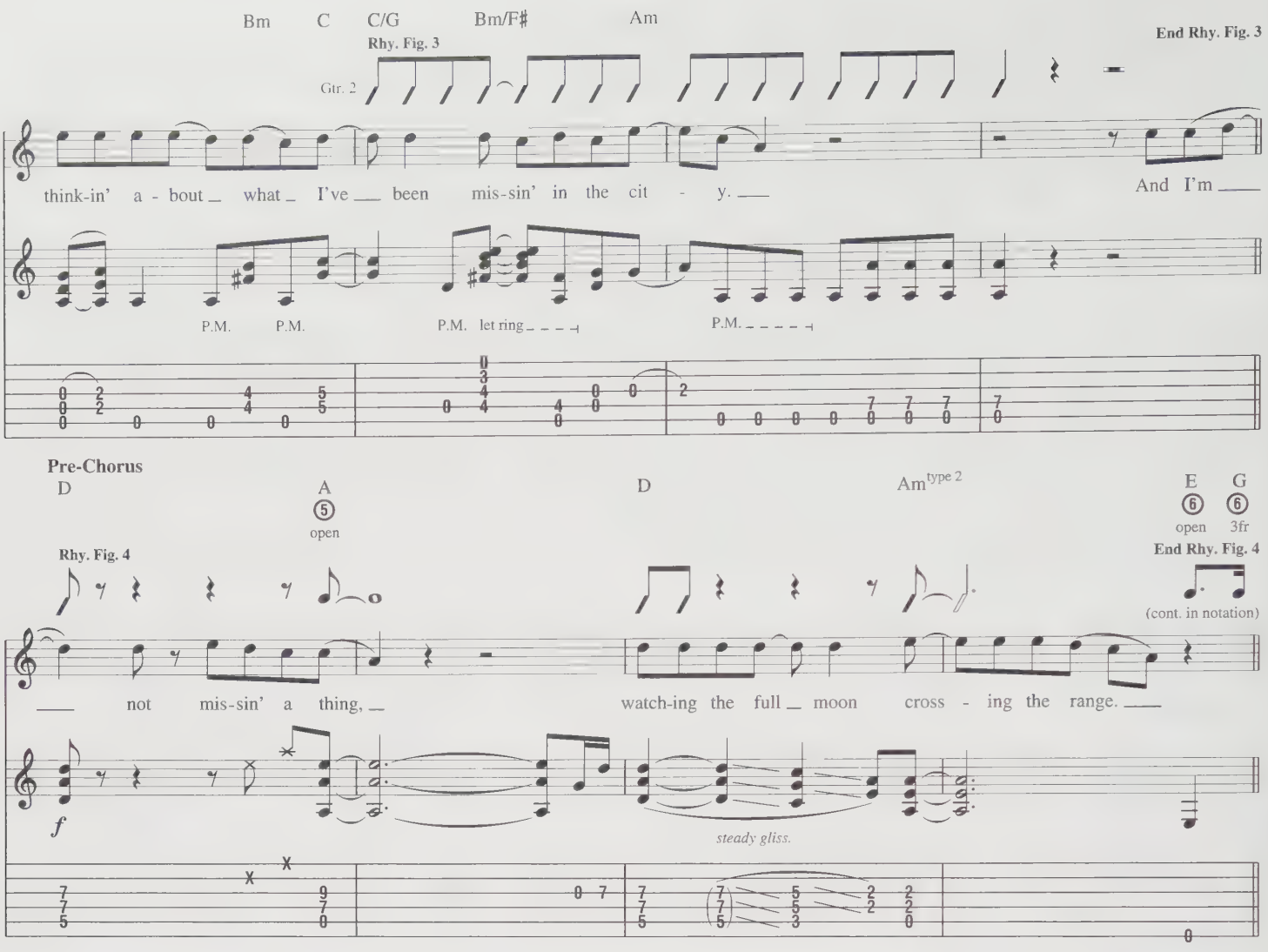


Verse

Gtr. 2: w/ Rhy. Fig. 1, 1 5/8 times, simile

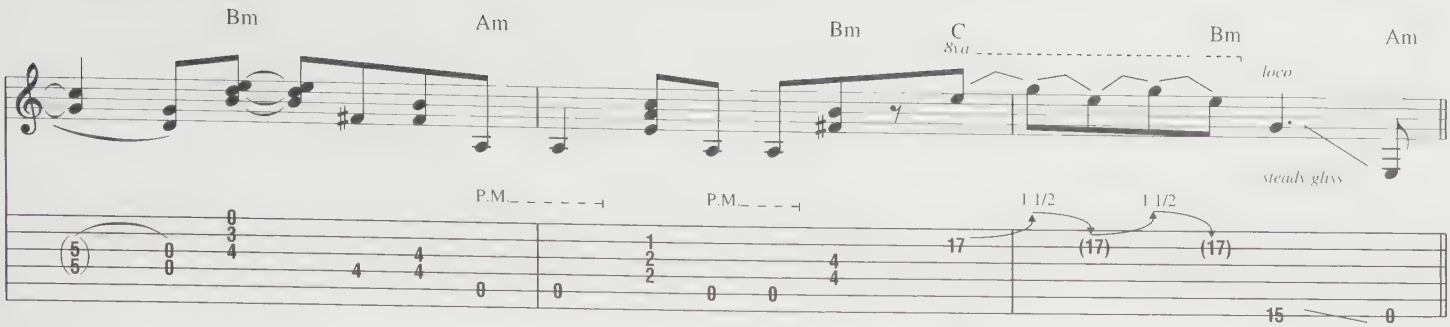
* ghost note probably not intended




Bm C C/G Bm/F♯ Am
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 2
think-in' a - bout what I've been mis-sin' in the cit - y. And I'm
P.M. P.M. P.M. let ring P.M.
Pre-Chorus
D A D Am type 2 E G
5 open 6 open 6 3fr
Rhy. Fig. 4
End Rhy. Fig. 4
(cont. in notation)
not mis-sin' a thing, watch-ing the full moon cross - ing the range.
f
steady gliss.

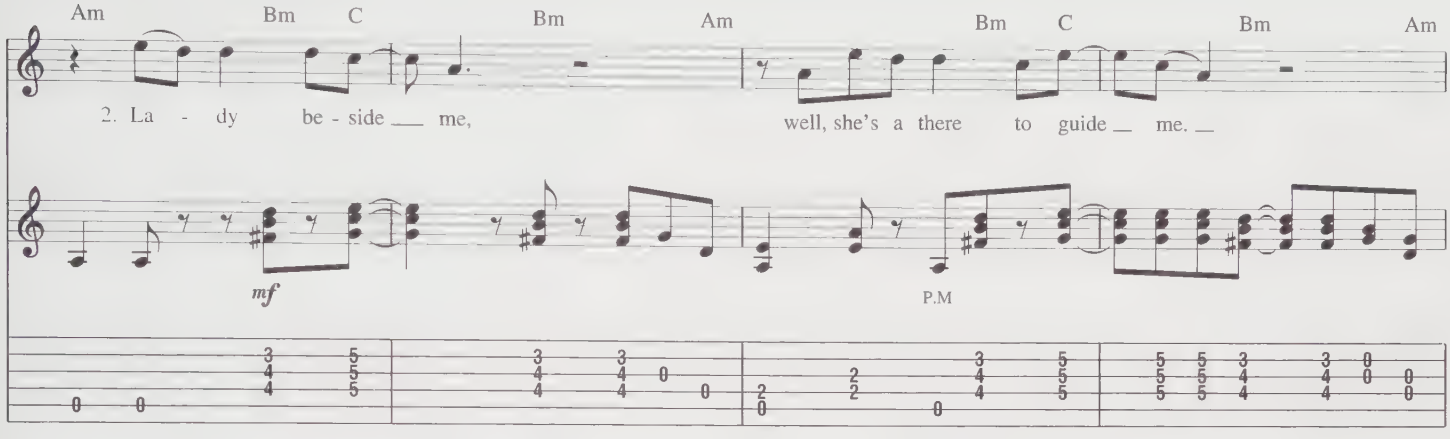
Chorus
F G Am G5 F5 F G Am G5 F5
Rid - in' the storm out. Rid - in' the storm out.
Rhy. Fig. 5
Gtrs. 1 & 2
* composite arrangement

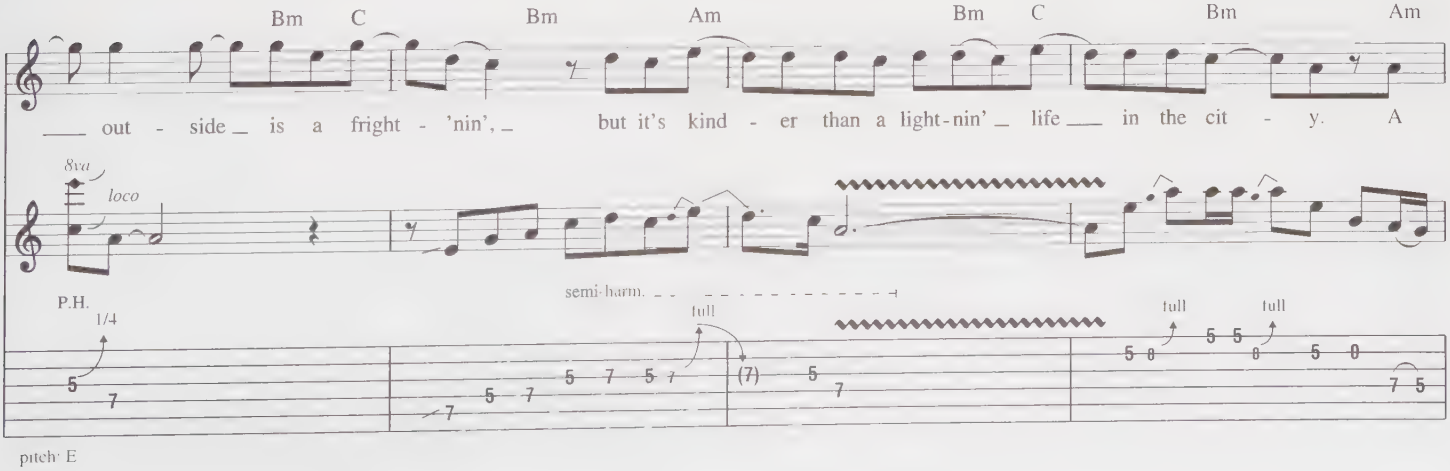
Gtr. 2: w/ Rhy. Fig. 1, last 4 meas., simile
F G Am G5 F5 F G Am Bm C
Rid - in' the storm out. Rid - in' the storm out.
End Rhy. Fig. 5
Gtr. 1

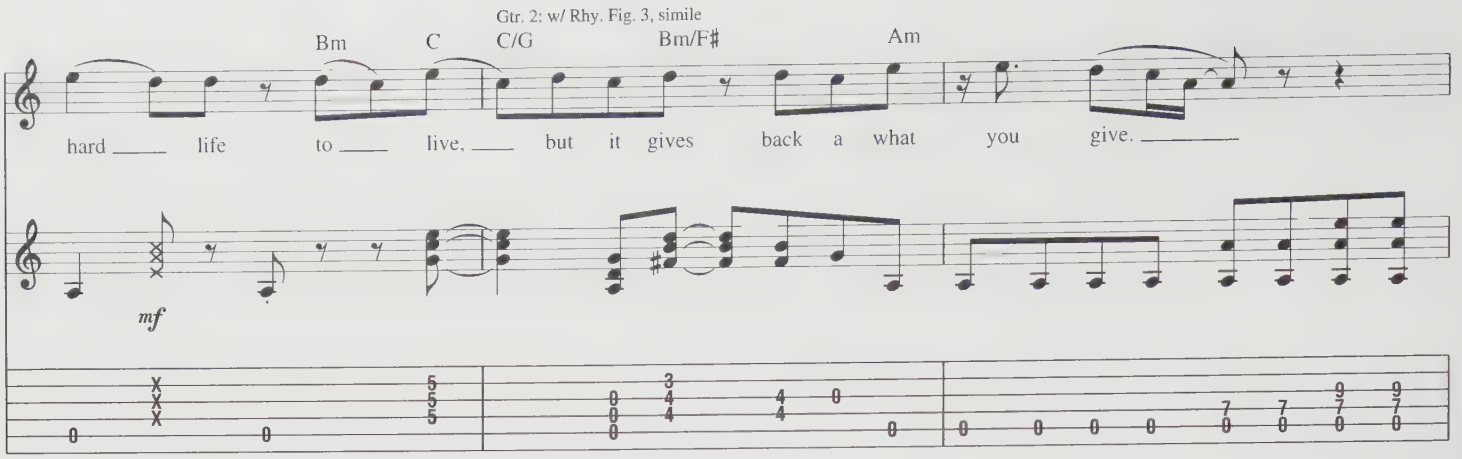


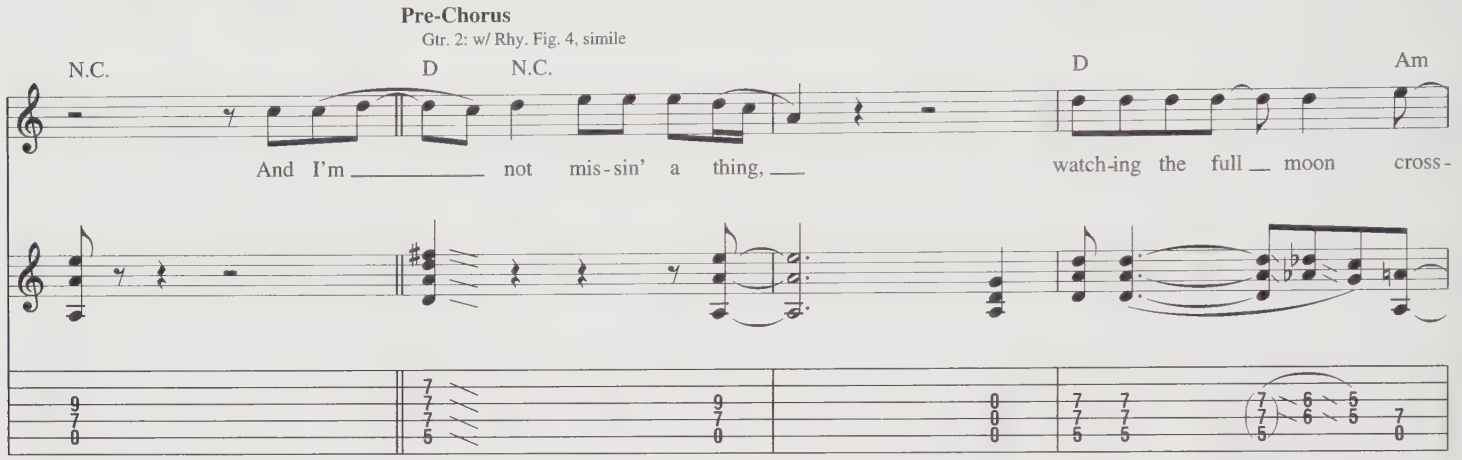
Verse

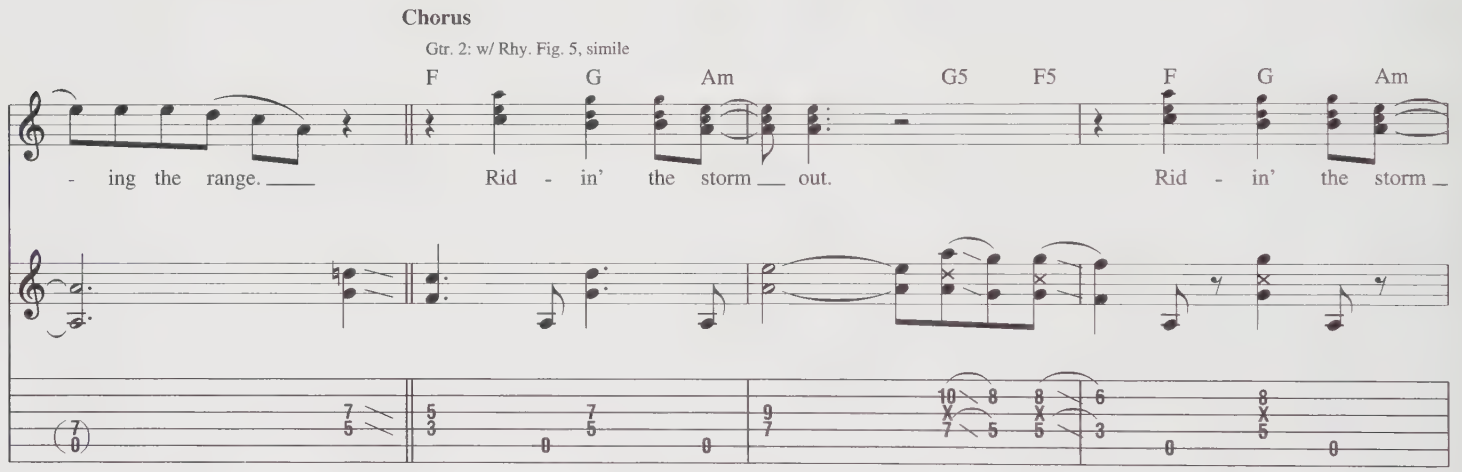
Gtr. 2: w/ Rhy. Fig. 1, 1 5/8 times, simile



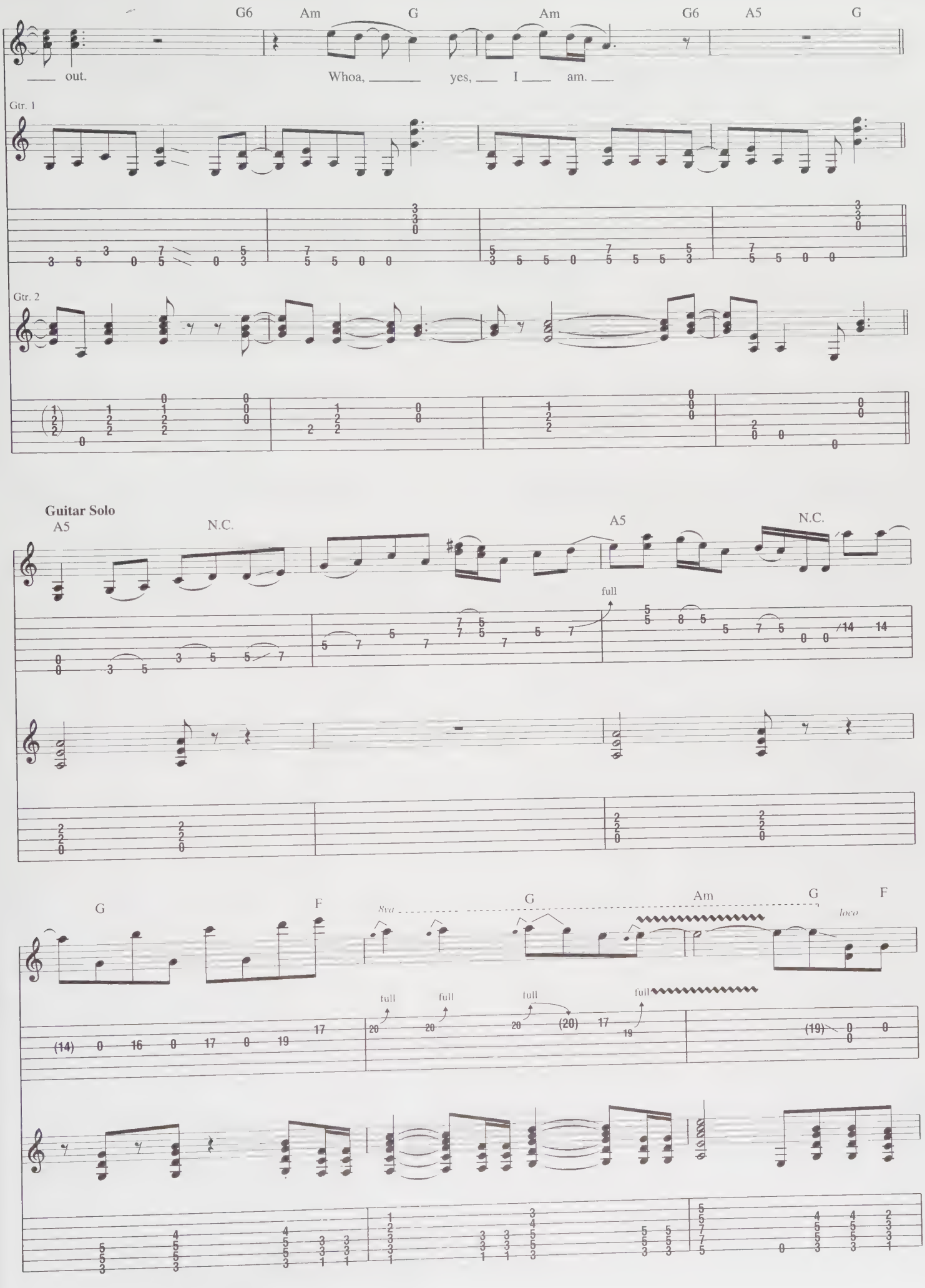



Gtr. 2: w/ Rhy. Fig. 3, simile
Bm C C/G Bm/F# Am
hard life to live, but it gives back a what you give.
mf


Pre-Chorus
Gtr. 2: w/ Rhy. Fig. 4, simile
N.C. D N.C. D Am
And I'm not mis-sin' a thing, watch-ing the full moon cross-


Chorus
Gtr. 2: w/ Rhy. Fig. 5, simile
F G Am G5 F5 F G Am
- ing the range. Rid - in' the storm out. Rid - in' the storm

G5 F5 G Am G5 F5 Am
out. Rid - in' the storm out. Rid - in' the storm

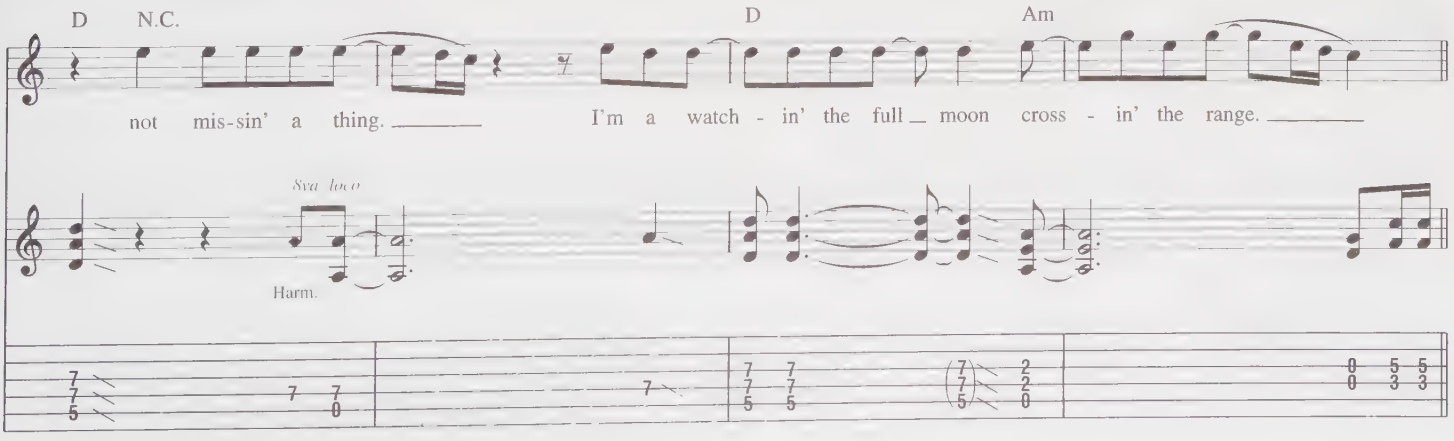

G6
Am
G
Am
G6
A5
G
out.
Whoa,
yes,
I
am.
Gtr. 1
Gtr. 2
Guitar Solo
A5
N.C.
A5
N.C.
full
G
F
8va
G
Am
G
F
loco
full
full
full
full

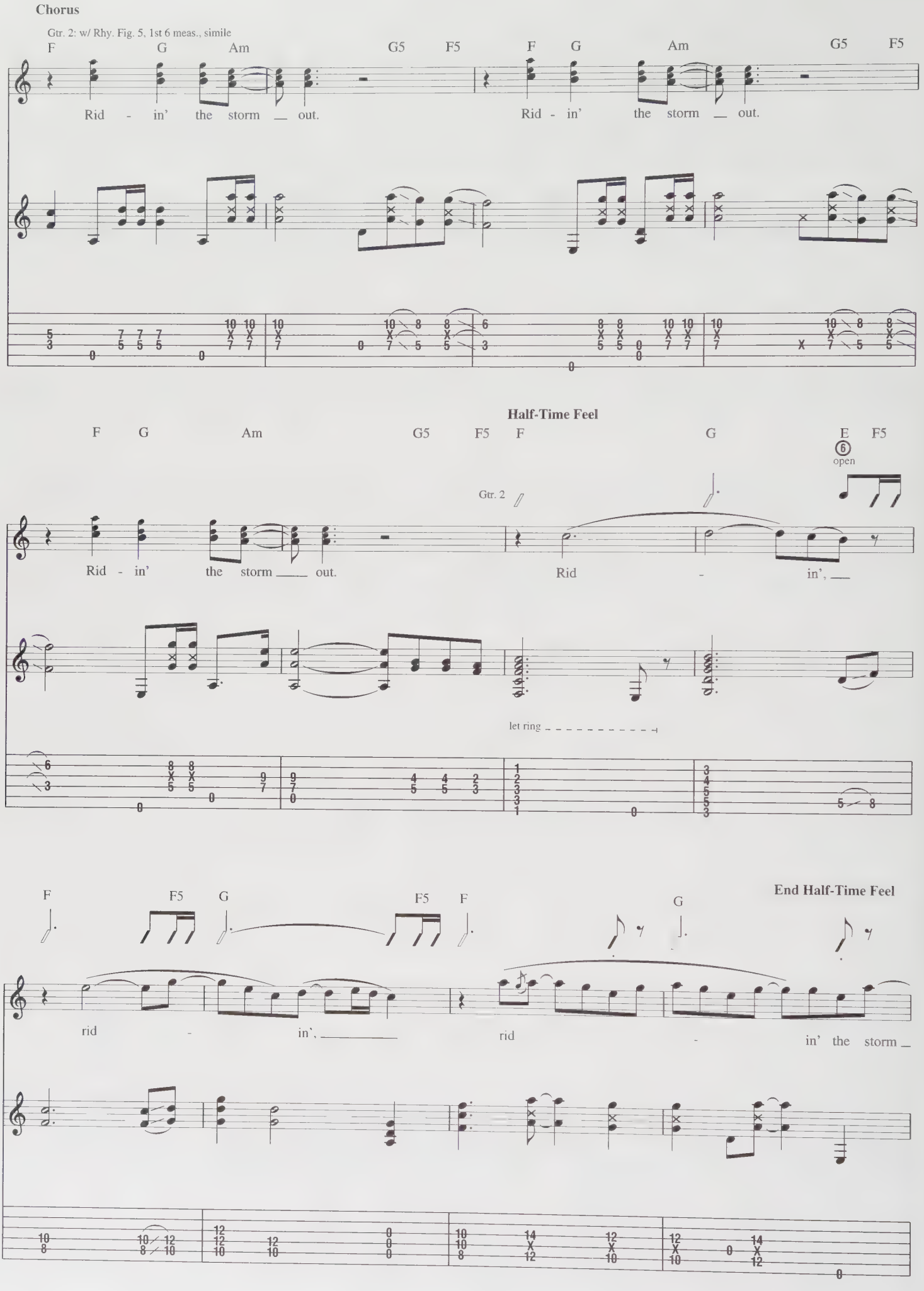
G
Am
G
F
G
8va
full
full
full
Am
G
F
G
A5
8va
steady gliss.
full
Gtr. 2: w/ Rhy. Fig. 1, 1st 4 meas., simile
Bm
C
Bm
Am
Bm
C
Bm
Am
8va
Gtr. 1
loco
1 1/2
1 1/2
1 1/2
full
Verse
Gtr. 1: w/ Rhy. Fig. 2, simile
Gtr. 2: w/ Rhy. Fig. 1, 1 5/8 times, simile
Am
Bm
C
Bm
Am
Bm
C
3. Rid - in' the storm out. I'm a - wait - in' for the thaw
Bm
Am
Bm
C
Bm
Am
out on a full moon night in the Rock - y Moun-tain kind a win -
Gtr. 1
mf
f

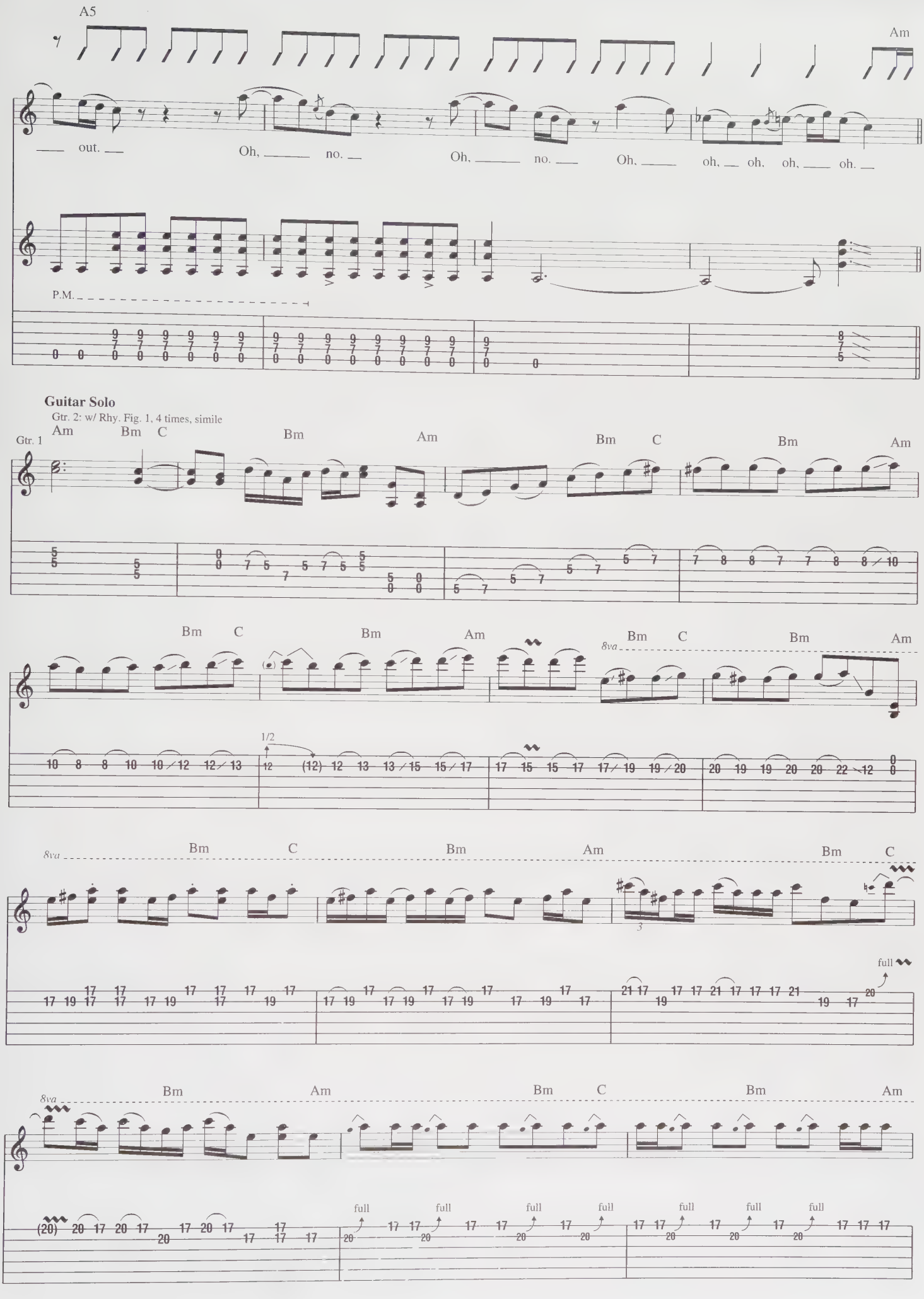
Gtr. 2: w/ Rhy. Fig. 3, simile

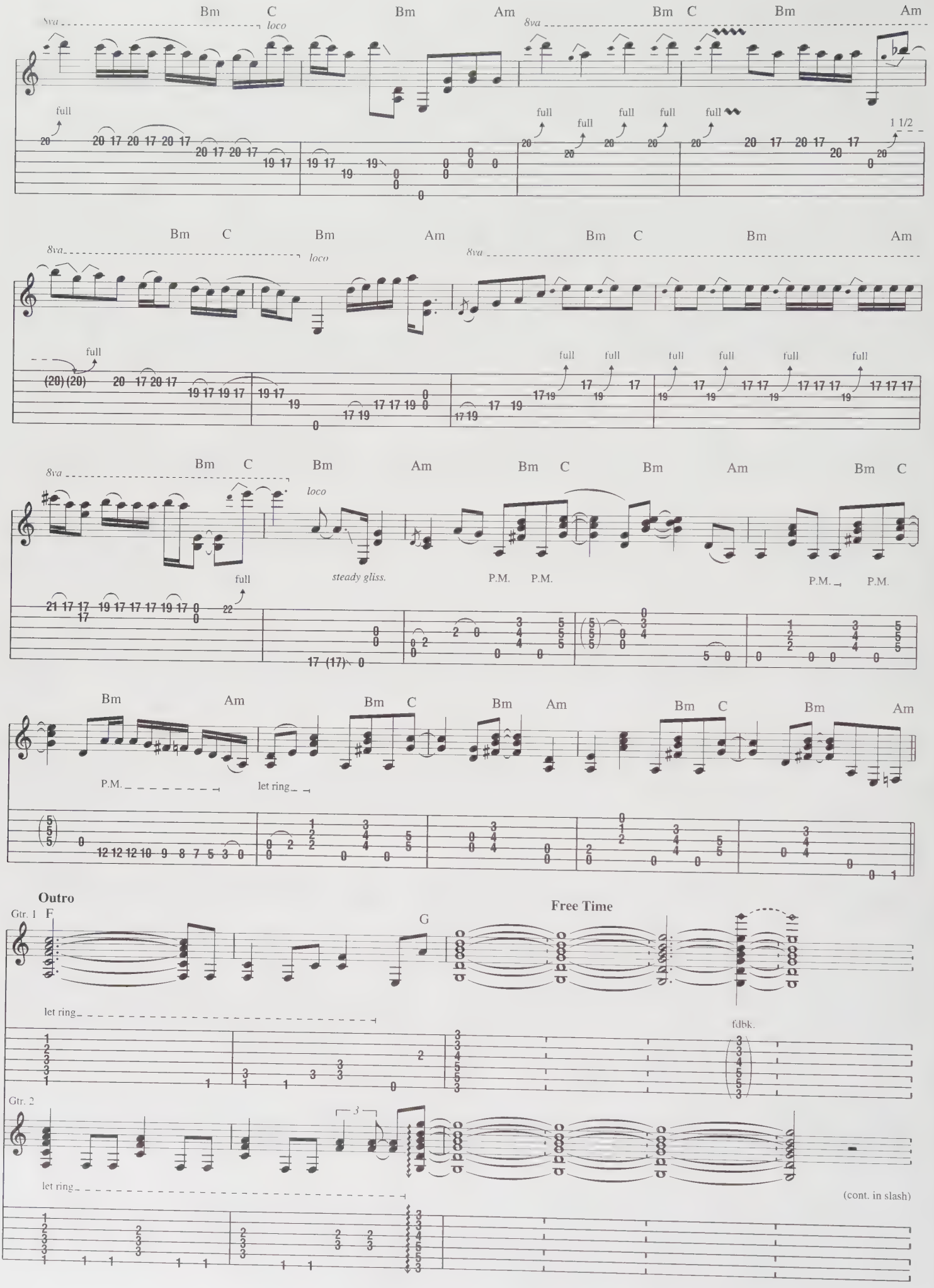
Pre-Chorus

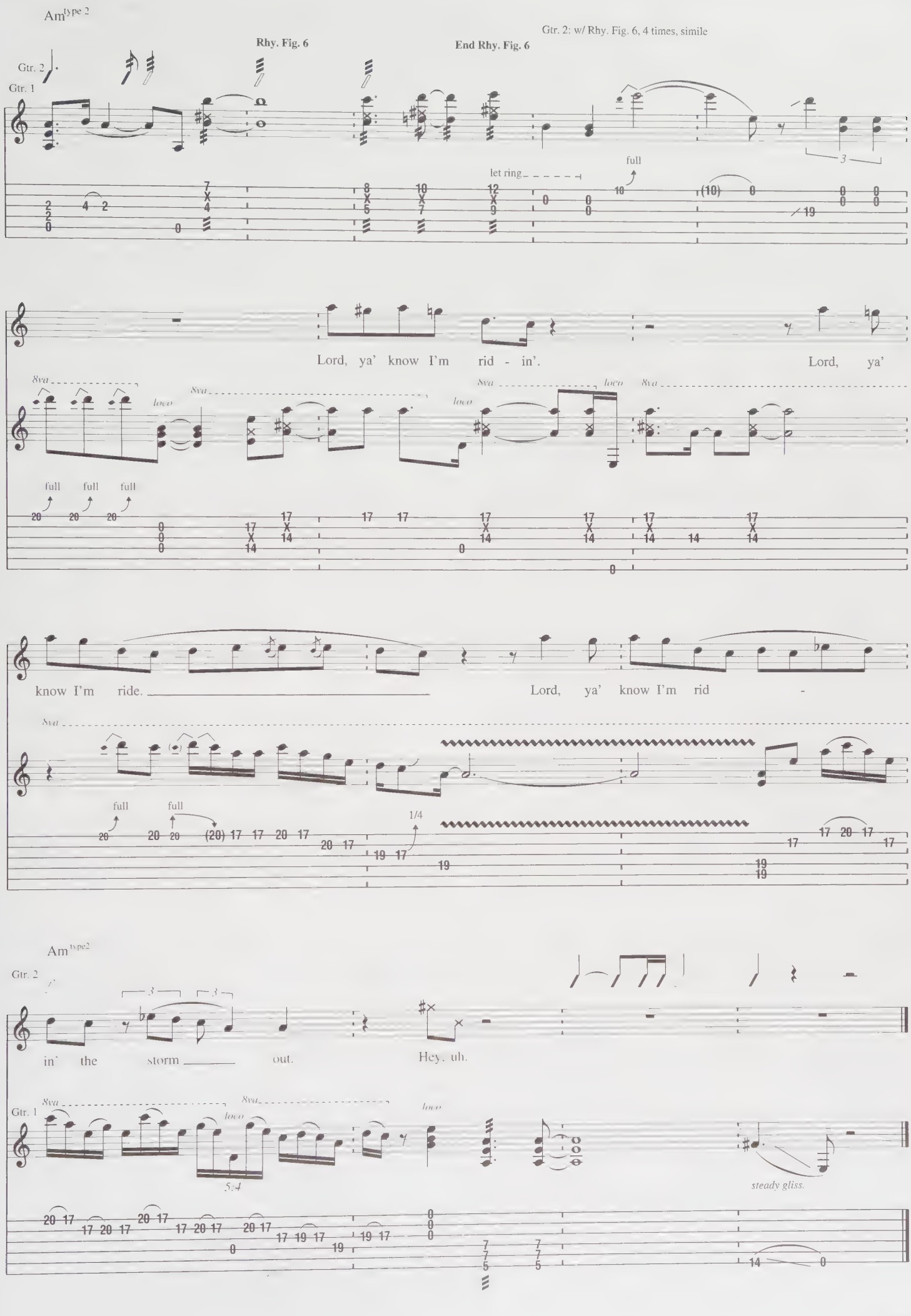
Gtr. 2: w/ Rhy. Fig. 4, simile




Chorus
Gtr. 2: w/ Rhy. Fig. 5, 1st 6 meas., simile
F G Am G5 F5 F G Am G5 F5
Rid - in' the storm __ out.
Rid - in' the storm __ out.
Half-Time Feel
F G Am G5 F5 F G E F5
6
open
Gtr. 2
Rid - in' the storm ____ out.
Rid - in', ___
let ring
F F5 G F5 F G
End Half-Time Feel
rid - in', _____
rid - in' the storm _


A5
Am
out.
Oh, no.
Oh, no.
Oh, oh, oh, oh, oh.
P.M.
Guitar Solo
Gtr. 2: w/ Rhy. Fig. 1, 4 times, simile
Gtr. 1
Am Bm C Bm Am Bm C Bm Am
Bm C Bm Am 8va Bm C Bm Am
1/2
8va Bm C Bm Am Bm C
full
Bm Am Bm C Bm Am
full


Bm C Bm Am
8va
loco
full
1 1/2
Bm C Bm Am
8va
loco
full
Bm C Bm Am
8va
loco
full
steady gliss.
P.M.
Bm Am
P.M.
let ring
Outro
Gtr. 1
F
G
Free Time
let ring
fdbk.
Gtr. 2
let ring
(cont. in slash)


Am type 2
Rhy. Fig. 6
End Rhy. Fig. 6
Gtr. 2: w/ Rhy. Fig. 6, 4 times, simile
Gtr. 2
Gtr. 1
let ring
full
Lord, ya' know I'm rid - in'.
Lord, ya'
8va
loco
full full full
know I'm ride.
Lord, ya' know I'm rid -
full full
1/4
Am type2
Gtr. 2
in' the storm out.
Hey, uh.
Gtr. 1
5:4
steady gliss.

Rock and Roll All Nite

Words and Music by Paul Stanley and Gene Simmons

Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderately fast Rock ♩ =142

*Chord symbols reflect combined harmony.

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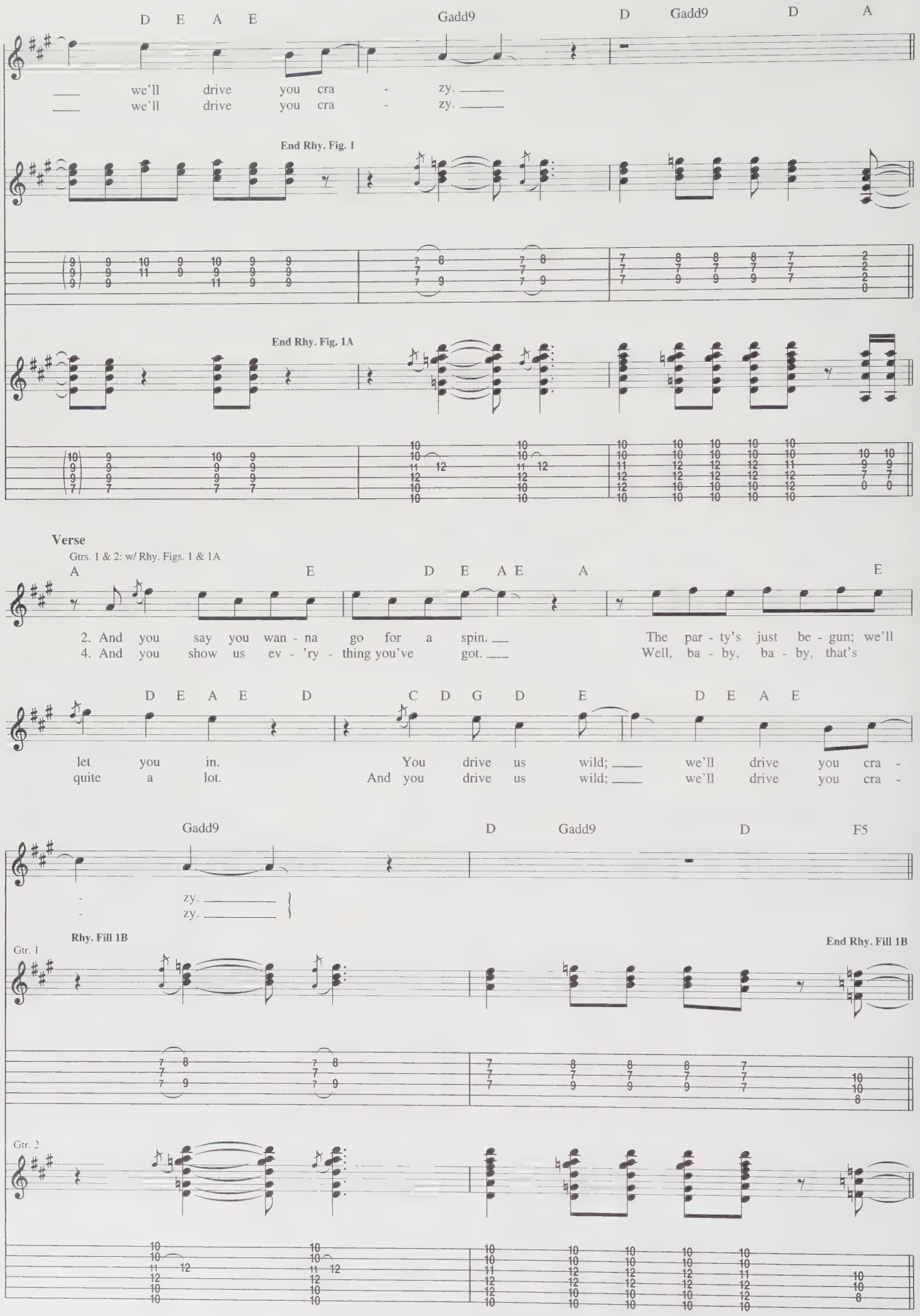
Verse

A
E
D E A E A
1. You show us ev - 'ry - thing you've got.
3. You keep on say - in' you'll be mine for a - while.
Rhy. Fig. 1
Rhy. Fig. 1A

E D E A E D C D G D E
You keep on danc - in' and the room gets hot. You drive us wild;
You're look - in' fan - cy and I like your style. And you drive us wild;


D E A E
Gadd9
D
Gadd9
D
A
we'll drive you cra - zy.
we'll drive you cra - zy.
End Rhy. Fig. 1
End Rhy. Fig. 1A
Verse
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
A
E
D E A E
A
E
2. And you say you wan - na go for a spin.
4. And you show us ev - 'ry - thing you've got.
The par - ty's just be - gun; we'll
Well, ba - by, ba - by, that's
D E A E D
C D G D E
D E A E
let you in.
quite a lot.
You drive us wild;
And you drive us wild;
we'll drive you cra -
we'll drive you cra -
Gadd9
D
Gadd9
D
F5
- zy.
- zy.
Rhy. Fill 1B
End Rhy. Fill 1B
Gtr. 1
Gtr. 2

Pre-Chorus

3rd time, Gtr. 2: w/ Fill 1

F5 F6 F5 F6 G5 G6 G5 G6 G5 N.C.

You keep on shout - in', you keep on shout - in',

Chorus

A5 D G D E

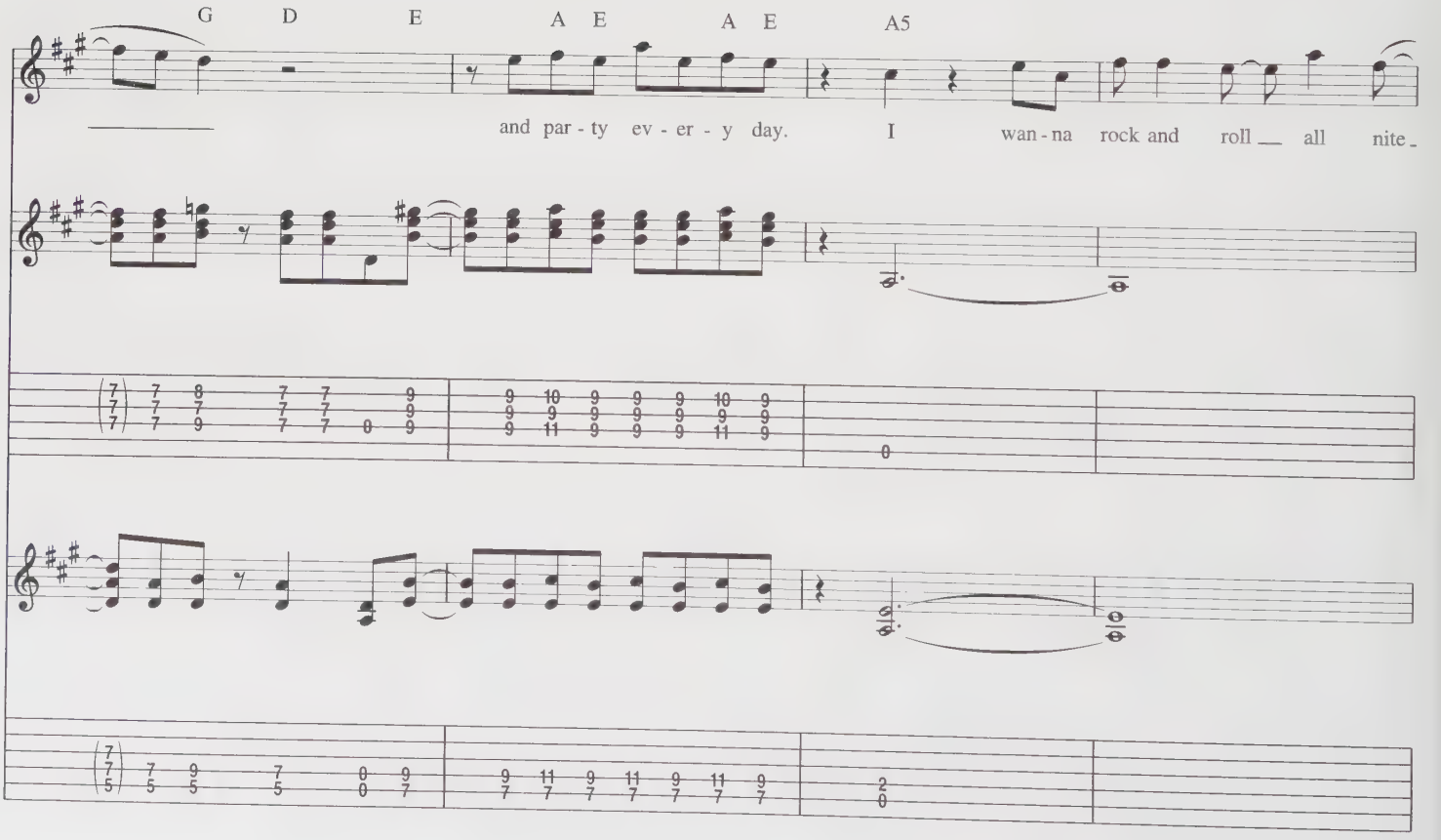
I wan - na rock and roll all nite

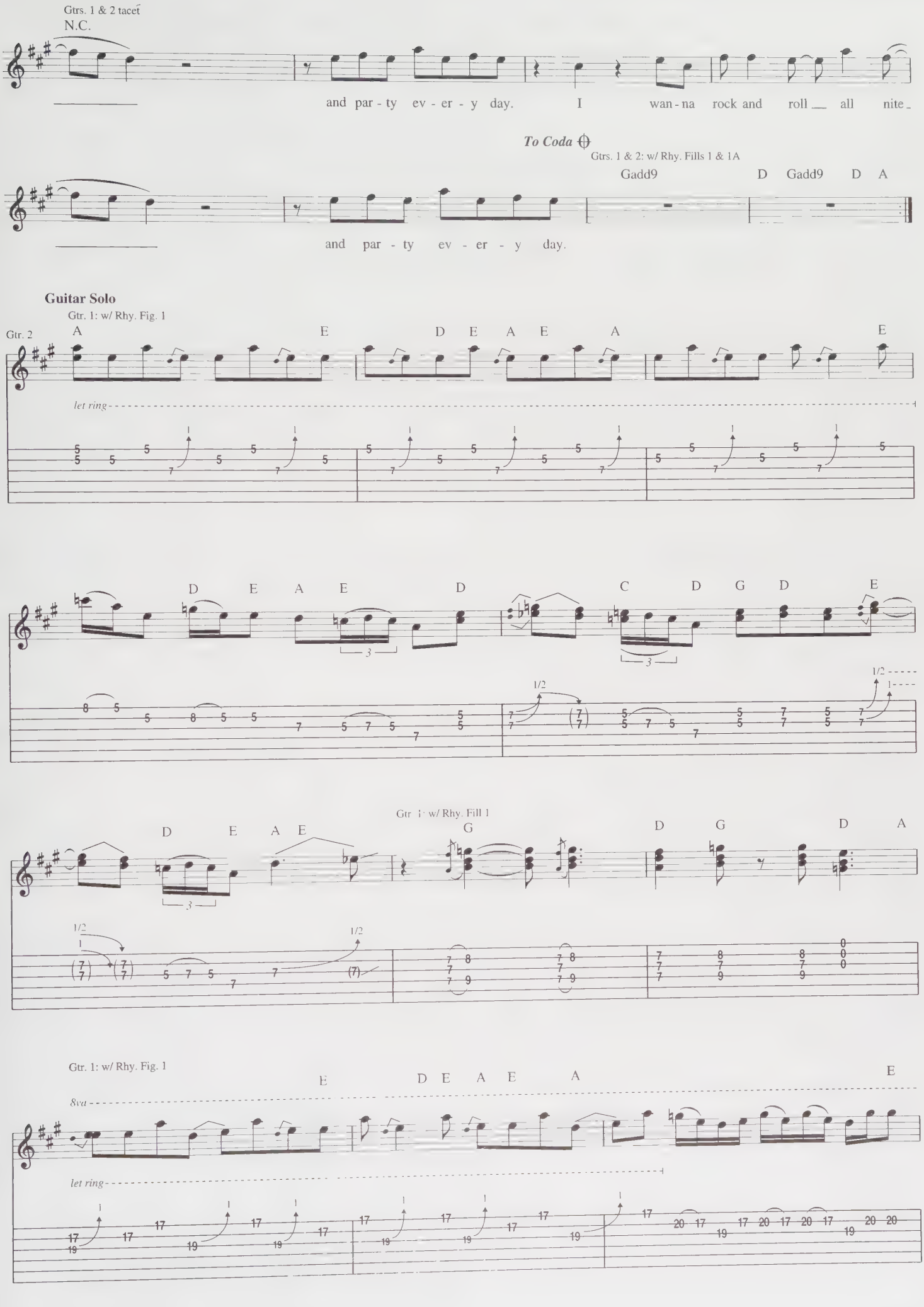
Fill 1

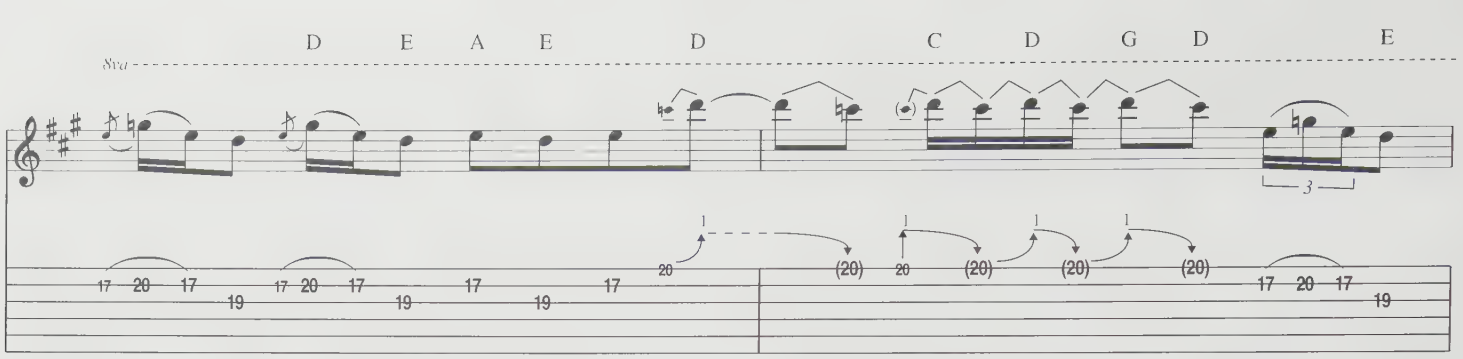
Gtr. 2

w/ pick & fingers

A E A E A5 D
and par - ty ev - er - y - day. I wan - na rock and roll ___ all nite _


G D E A E A E A5
and par - ty ev - er - y day. I wan - na rock and roll ___ all nite _

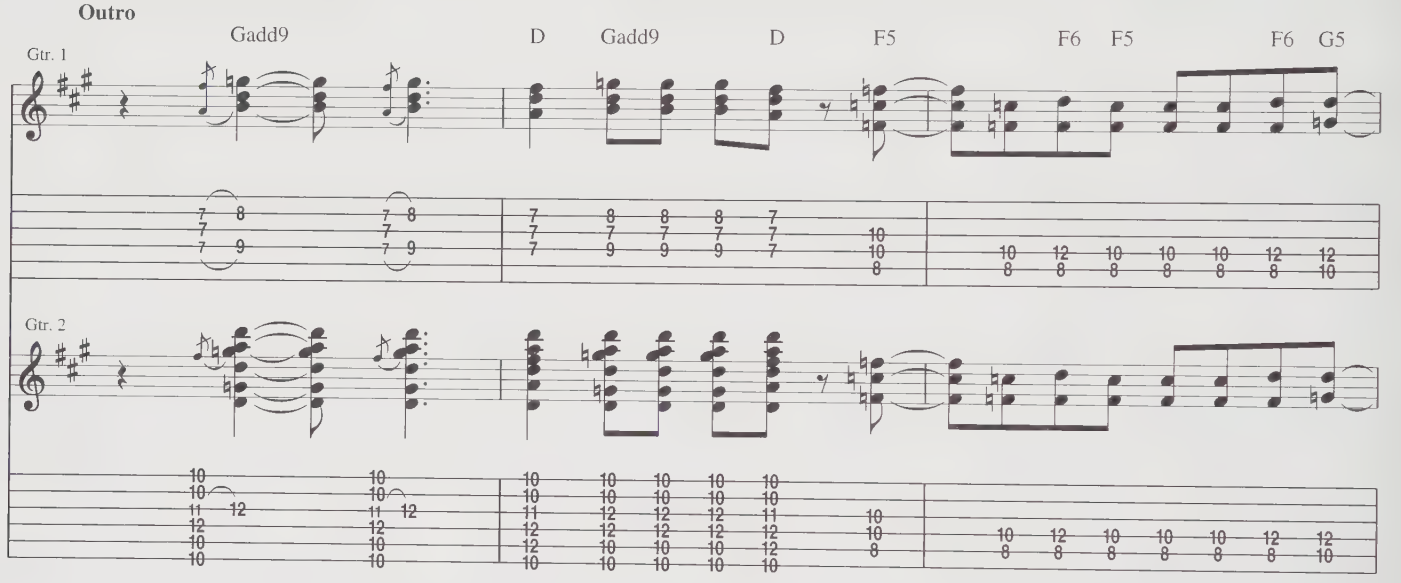

Gtrs. 1 & 2 tacet
N.C.
and par - ty ev - er - y day. I wan - na rock and roll all nite
To Coda
Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A
Gadd9 D Gadd9 D A
and par - ty ev - er - y day.
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2
A E D E A E A E
let ring
D E A E D C D G D E
Gtr. 1: w/ Rhy. Fill 1
D E A E G D G D A
Gtr. 1: w/ Rhy. Fig. 1
8va
E D E A E A E
let ring

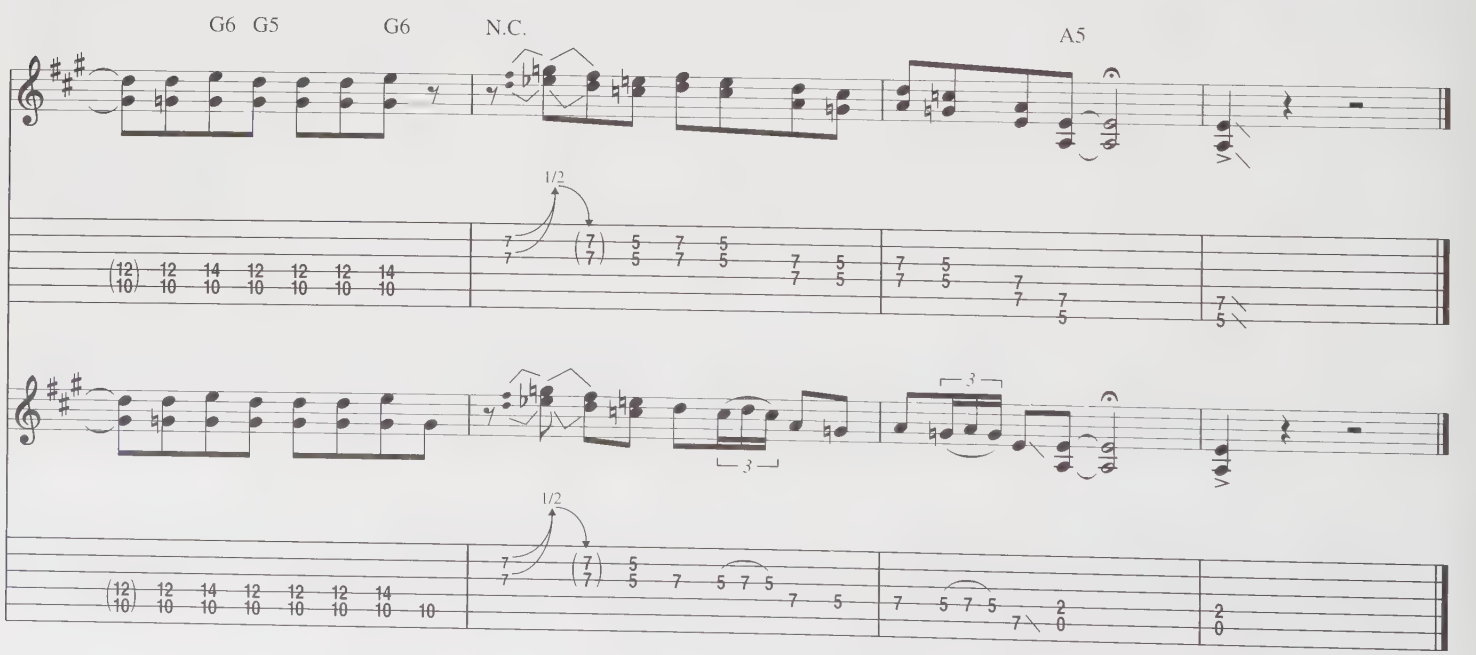


D.S. al Coda

Coda

Outro





Rock and Roll Hoochie Koo

Words and Music by Rick Derringer

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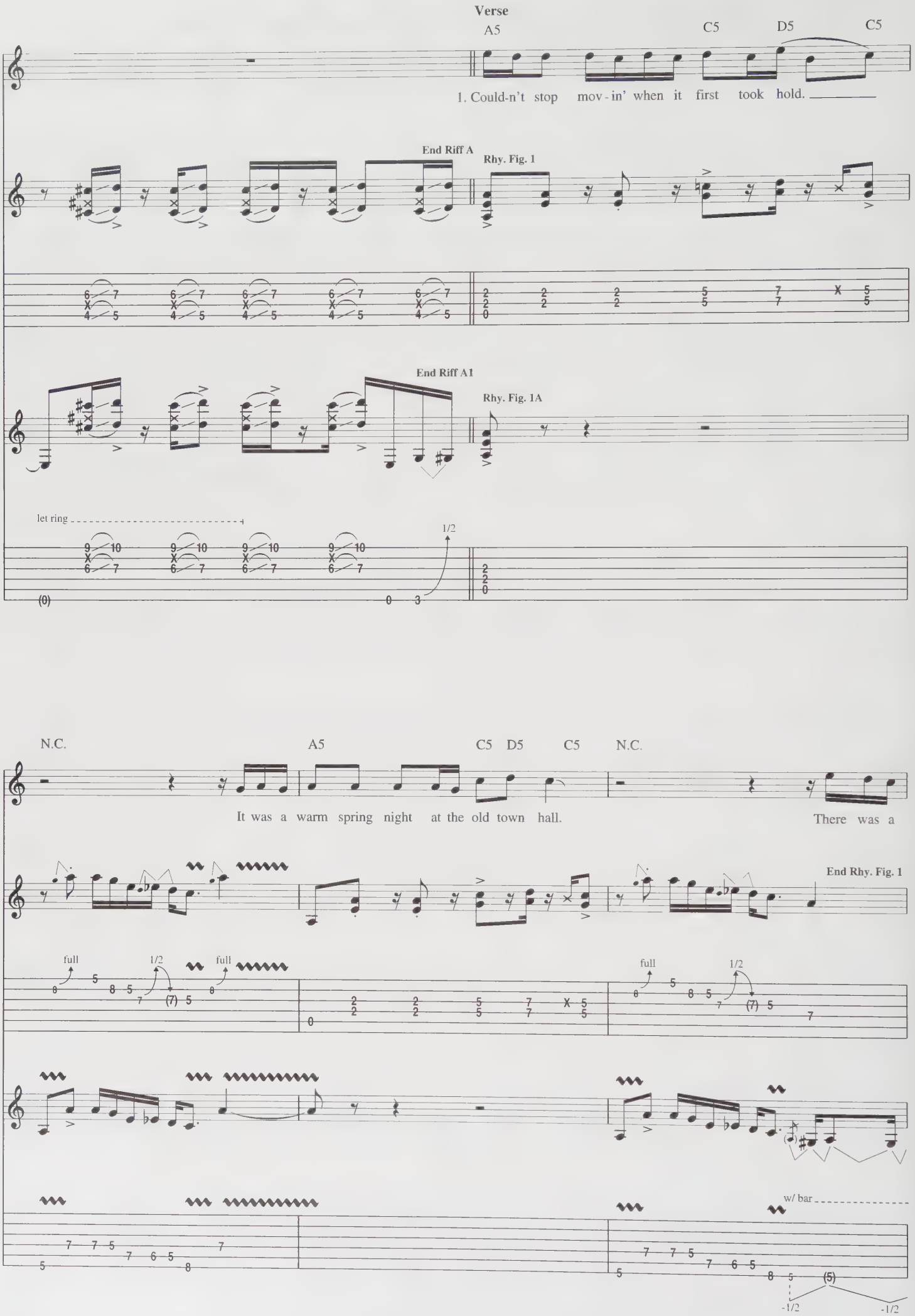
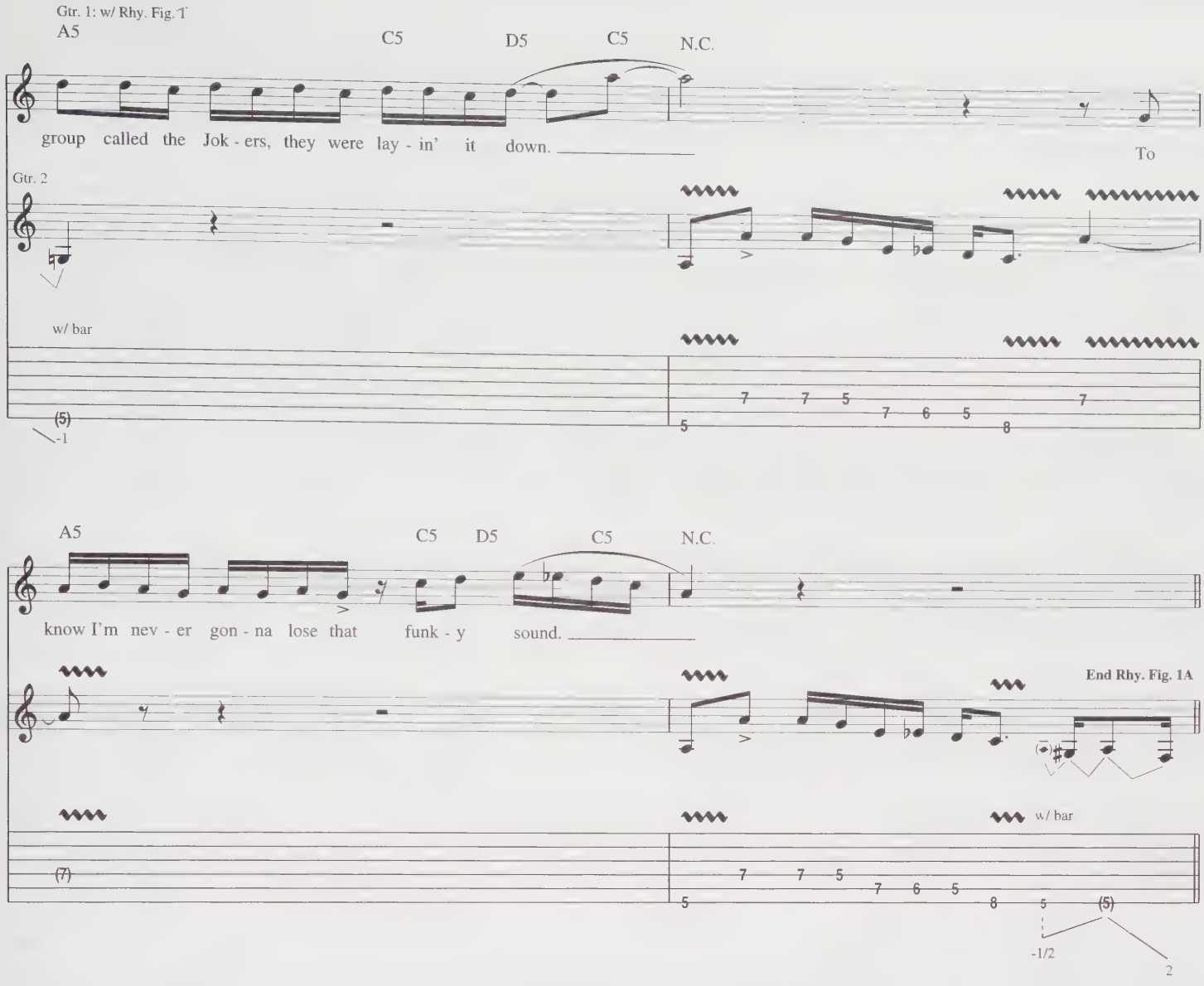
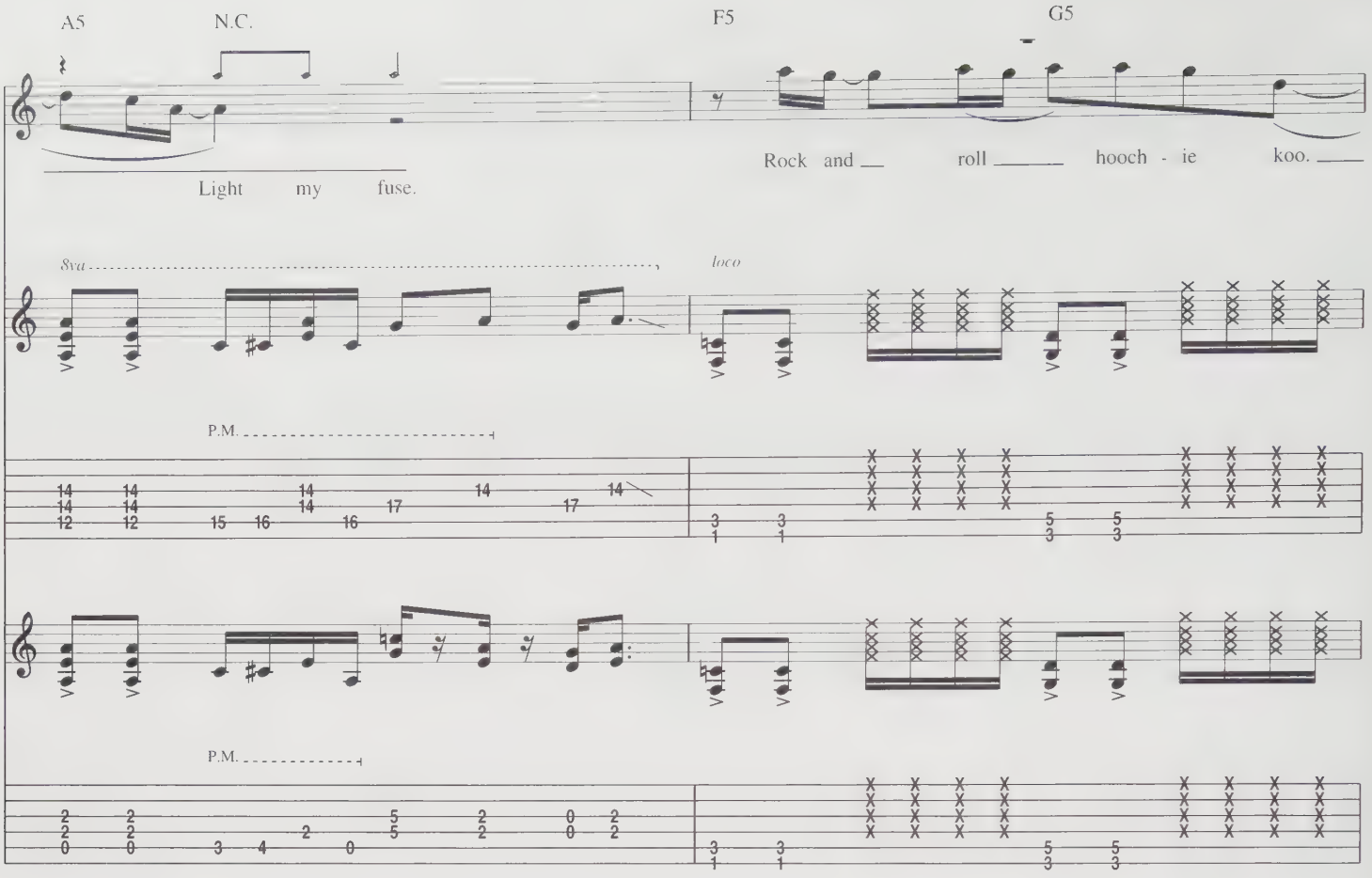
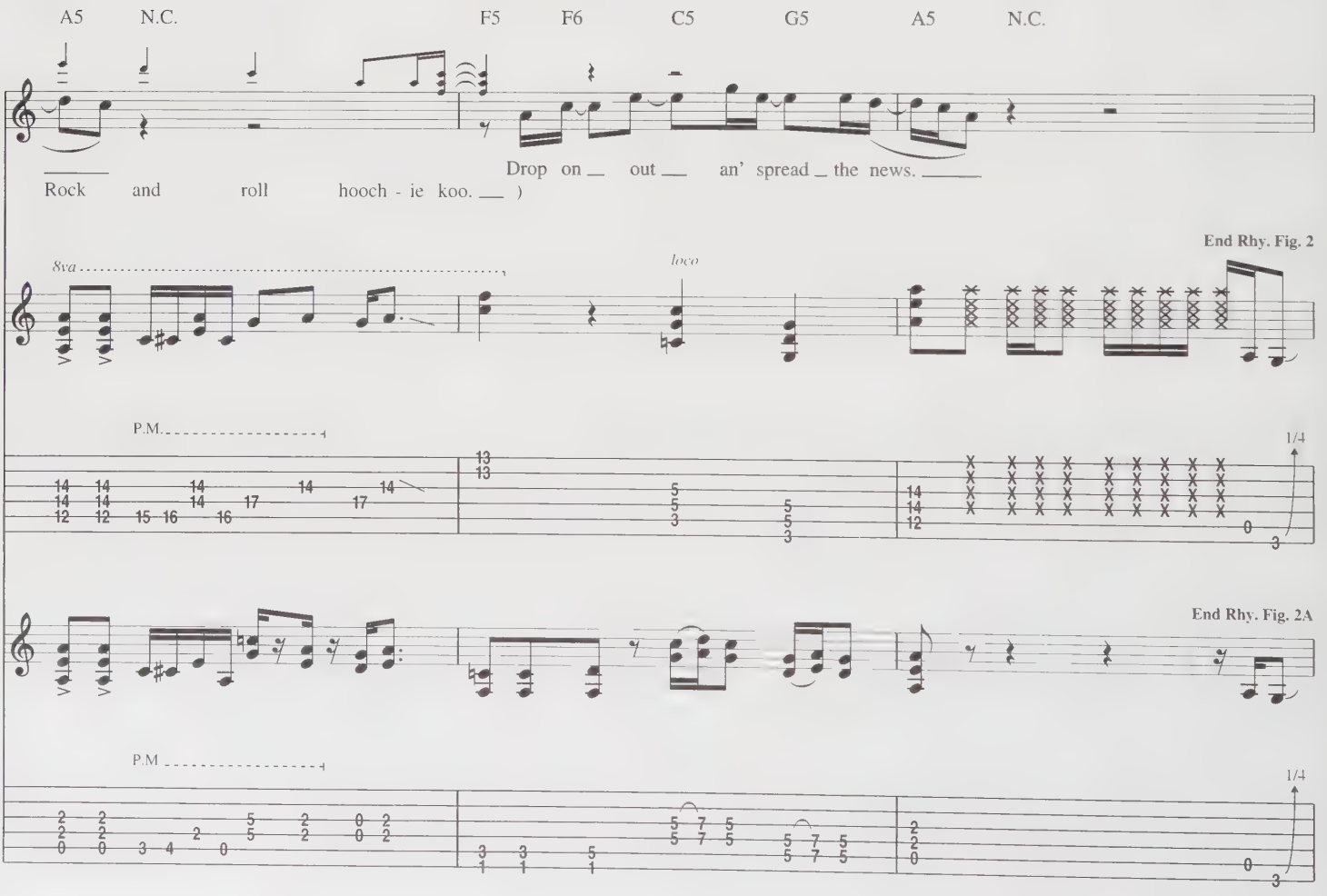

Verse
A5
C5
D5
C5
1. Could-n't stop mov - in' when it first took hold.
End Riff A
Rhy. Fig. 1
End Riff A1
Rhy. Fig. 1A
let ring
1/2
N.C.
A5
C5 D5
C5
N.C.
It was a warm spring night at the old town hall.
There was a
End Rhy. Fig. 1
full
1/2
full
w/ bar
-1/2
-1/2


Gtr. 1: w/ Rhy. Fig. 1
A5
C5
D5
C5
N.C.
group called the Jok - ers, they were lay - in' it down.
To
Gtr. 2
w/ bar
(5)
-1
A5
C5
D5
C5
N.C.
know I'm nev - er gon - na lose that funk - y sound.
End Rhy. Fig. 1A
w/ bar
(7)
-1/2
2

Chorus
F5
G5
A5
N.C.
Voc. Fig. 1
F5
F6
F5
C5
G5
End Voc. Fig. 1
Rock and roll hooch - ie koo.
Lord - y, ma - ma light my fuse.
(Rock and roll hooch - ie koo.
Rhy. Fig. 2
Gtr. 1
loco
Rhy. Fig. 2A
Gtr. 2
P.M.


A5
N.C.
F5
G5
Light my fuse.
Rock and roll hooch - ie koo.
8va
loco
P.M.
P.M.


A5
N.C.
F5
F6
C5
G5
A5
N.C.
Rock and roll hooch - ie koo.)
Drop on out an' spread the news.
End Rhy. Fig. 2
8va
loco
P.M.
1/4
End Rhy. Fig. 2A
P.M
1/4

Gtrs. 1 & 2: w/ Riffs A & A1

2. Mos -

𝄋 Verse

Gtr. 2: w/ Rhy. Fig. 1A, simile

A C5 D5 C5 N.C.

qui - toes start - ed buz - zin' 'bout this time of year.
hope you all know what I'm talk - in' a - bout.

I'm
The way you

Gtr. 1

full 1/2 full

A5 C5 D5 C5 N.C.

go - in' 'round back, said she'd meet me there.
wig - gle that thing real - ly knocks me out.

We were
Get - tin'

full full 1/2

A5 C5 D5 C5 N.C.

rol - lin' in the grass, it was be - hind the barn.
high all the time, hope you all are too.

Well, my
Come

full 1/2 full

Gtr. 1: w/ Fill 1, 2nd time

A5 C5 D5 C5 N.C.

ears start - ed ring - in' like a fire a - larm.
on lit - tle 'cuz, I'm gon - na do it to you.

full full 1/2

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, simile

Bkgd. Voc.: w/ Voc. Fig. 1

F5 G5 A5 N.C.

Rock and roll hooch - ie koo.

F5 C5 G5 A5 N.C.

Lord - y, ma - ma light my fuse.

F5 G5 A5 N.C.

Rock and roll hooch - ie koo.

To Coda

F5 B♭5 F5 C5 G5 A5 N.C.

Drop on out an' spread the news.

Gtrs. 1 & 2: w/ Riffs A & A1

3

Yeah, some-bod - y said "Keep on rock - in'."

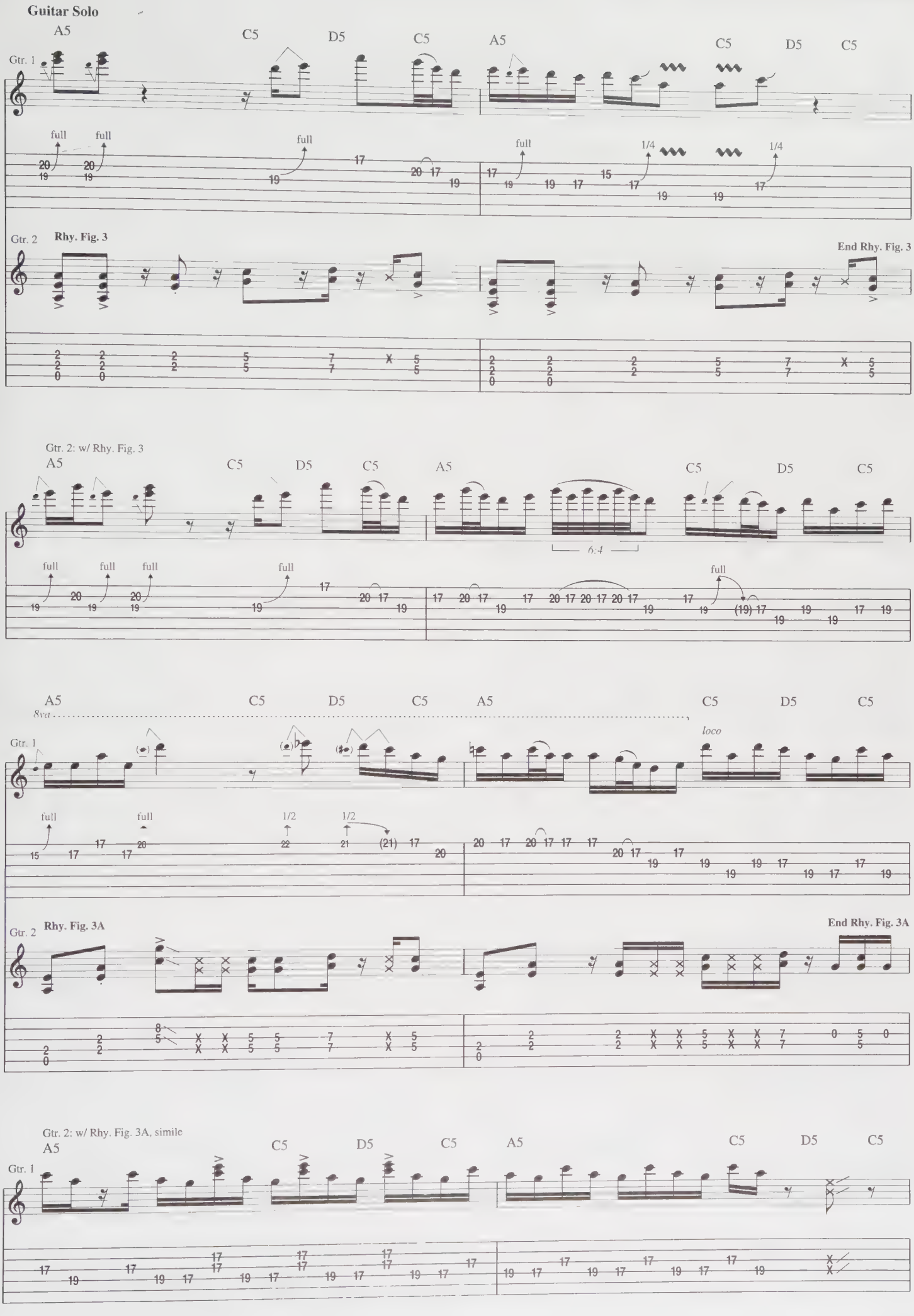
Ow!

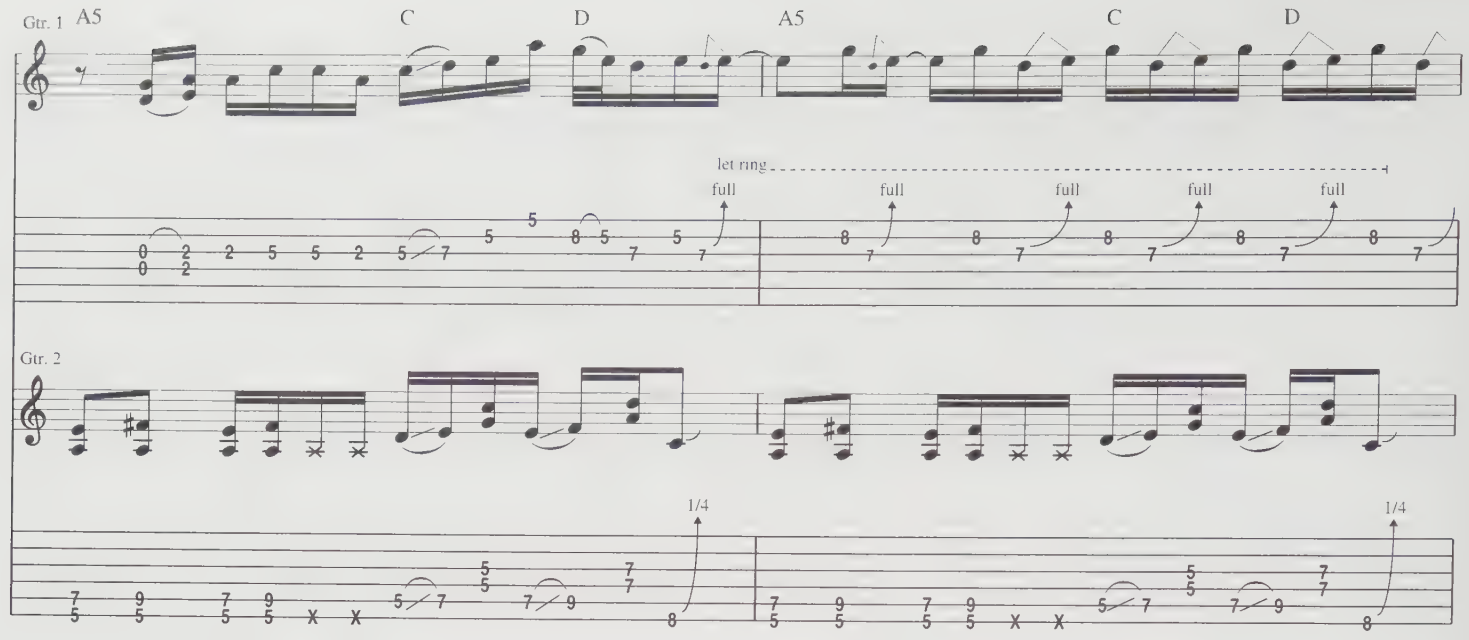
Fill 1

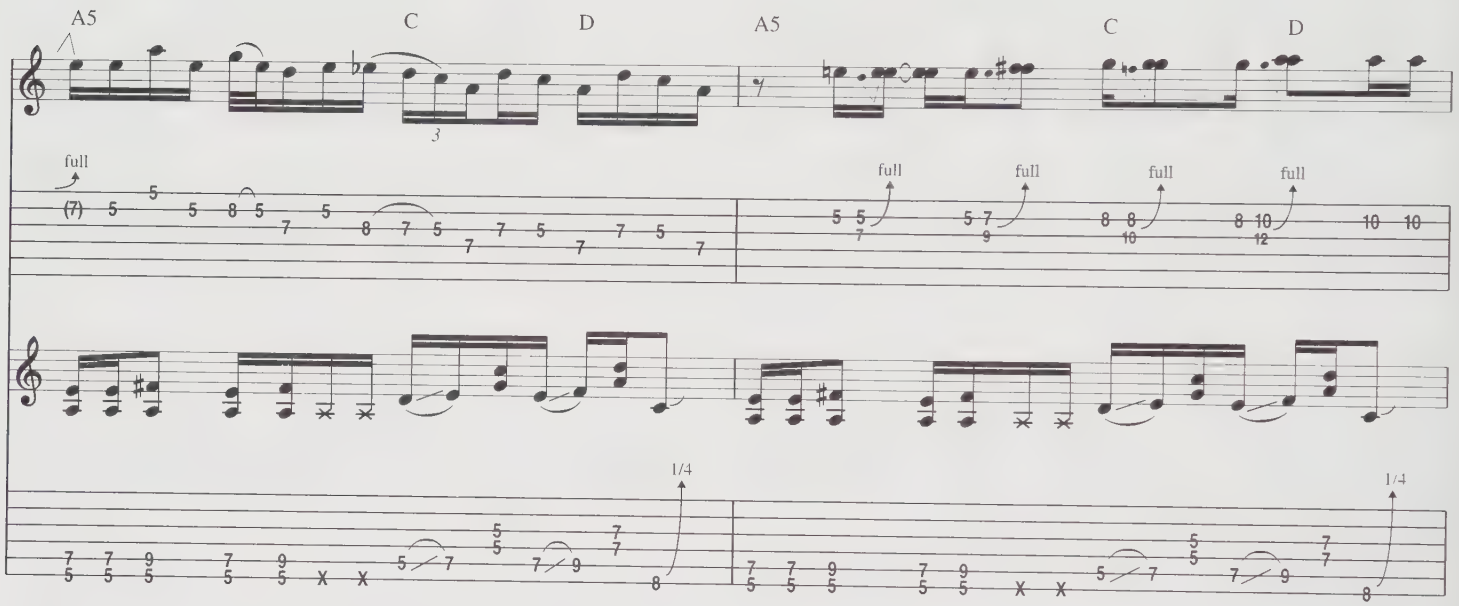
Gtr. 1

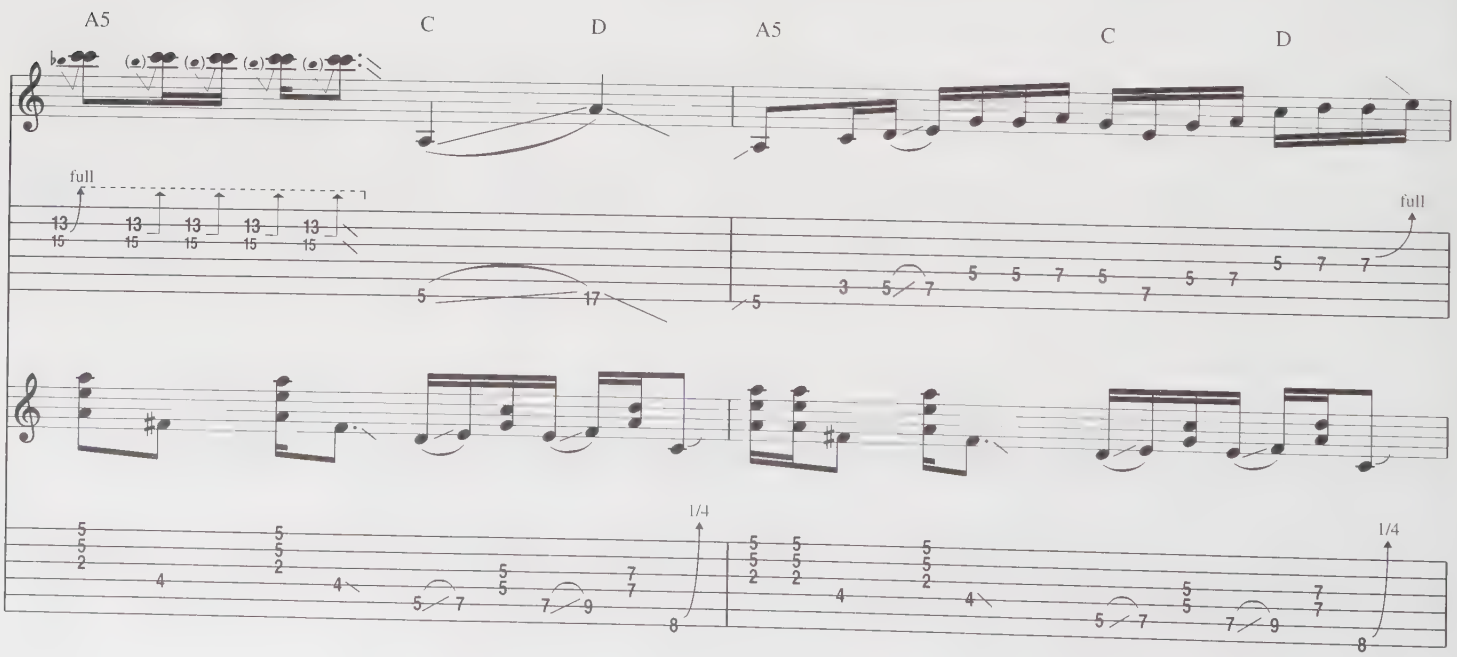
8va

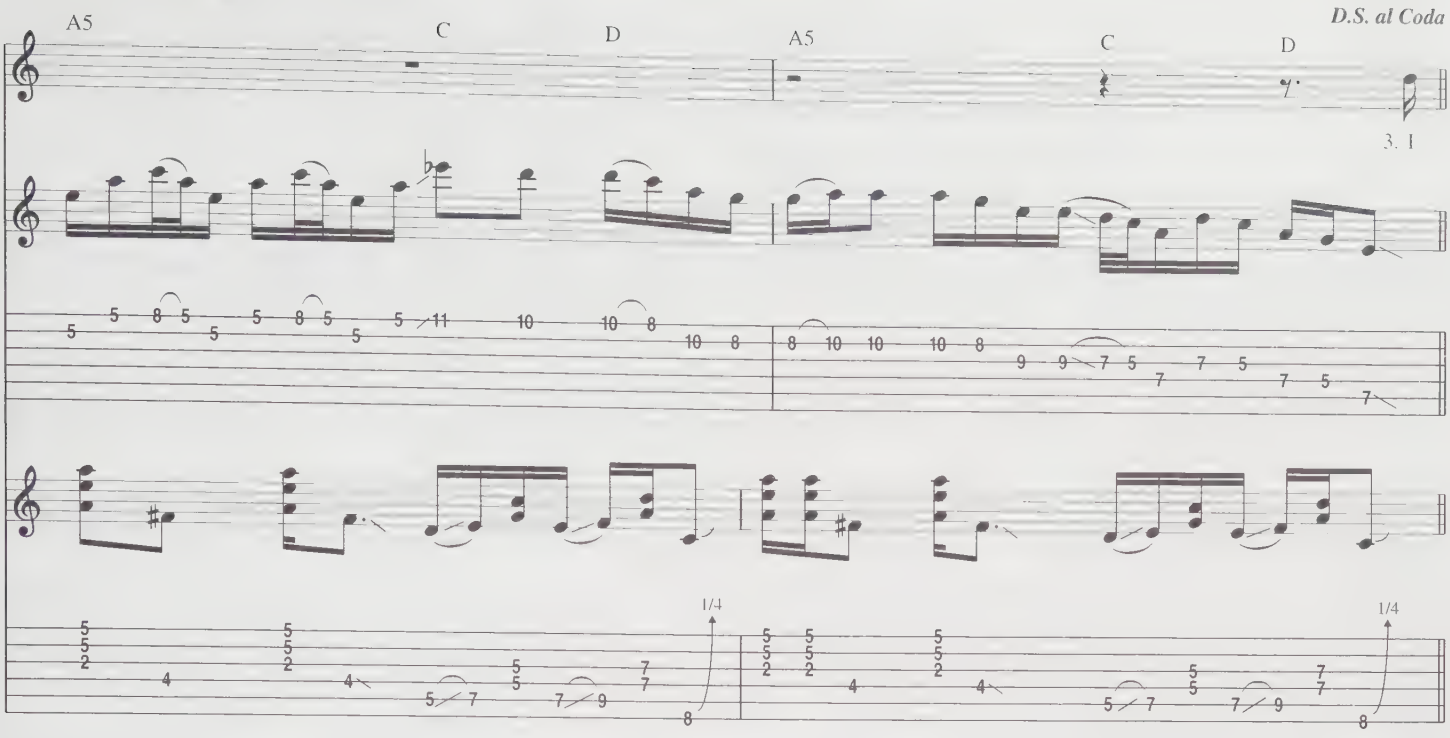
full full 1/2

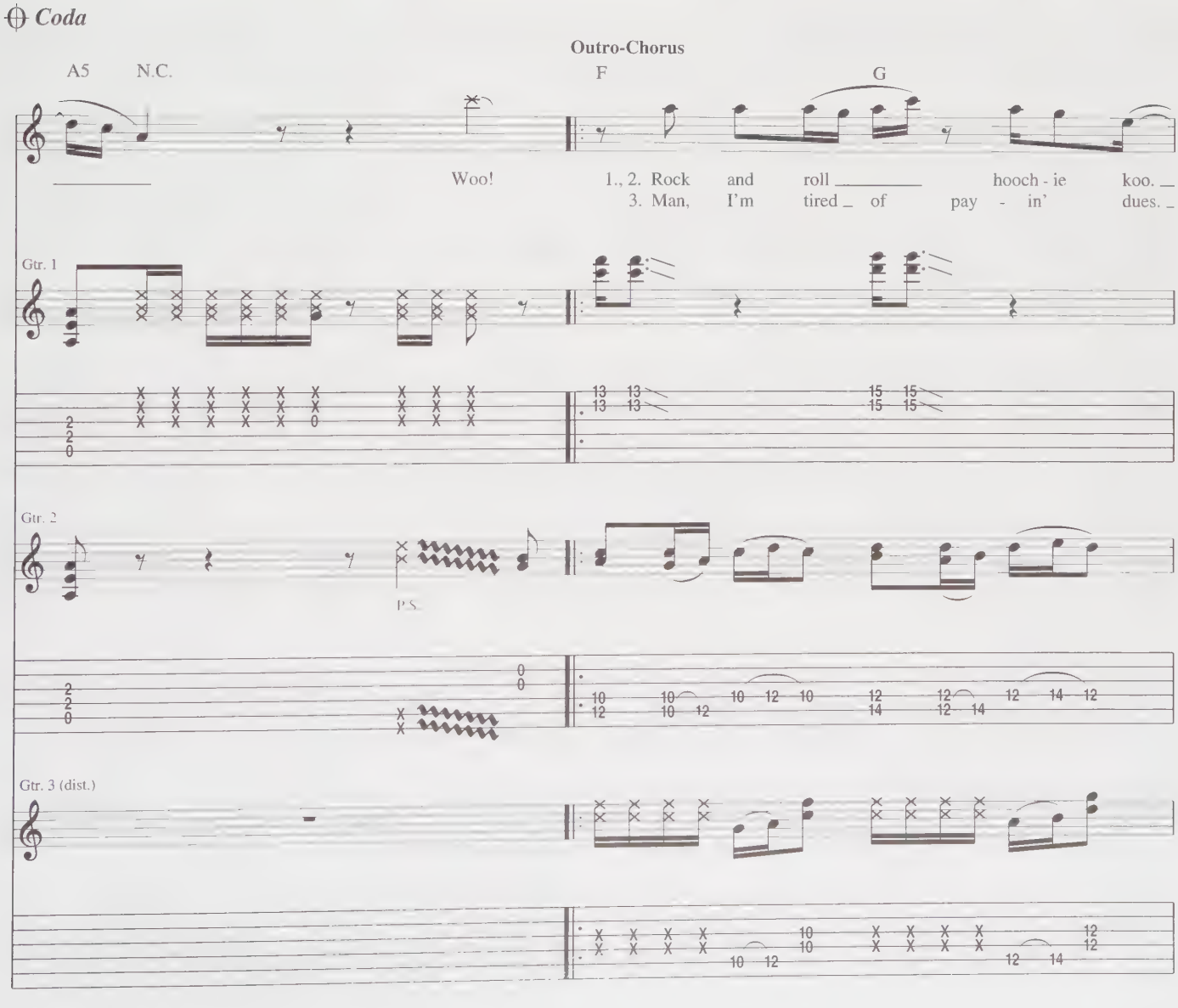

Guitar Solo
A5
C5
D5
C5
A5
C5
D5
C5
Gtr. 1
full
full
full
1/4
1/4
Gtr. 2
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 2: w/ Rhy. Fig. 3
6:4
8va
loco
1/2
1/2
Rhy. Fig. 3A
End Rhy. Fig. 3A
Gtr. 2: w/ Rhy. Fig. 3A, simile

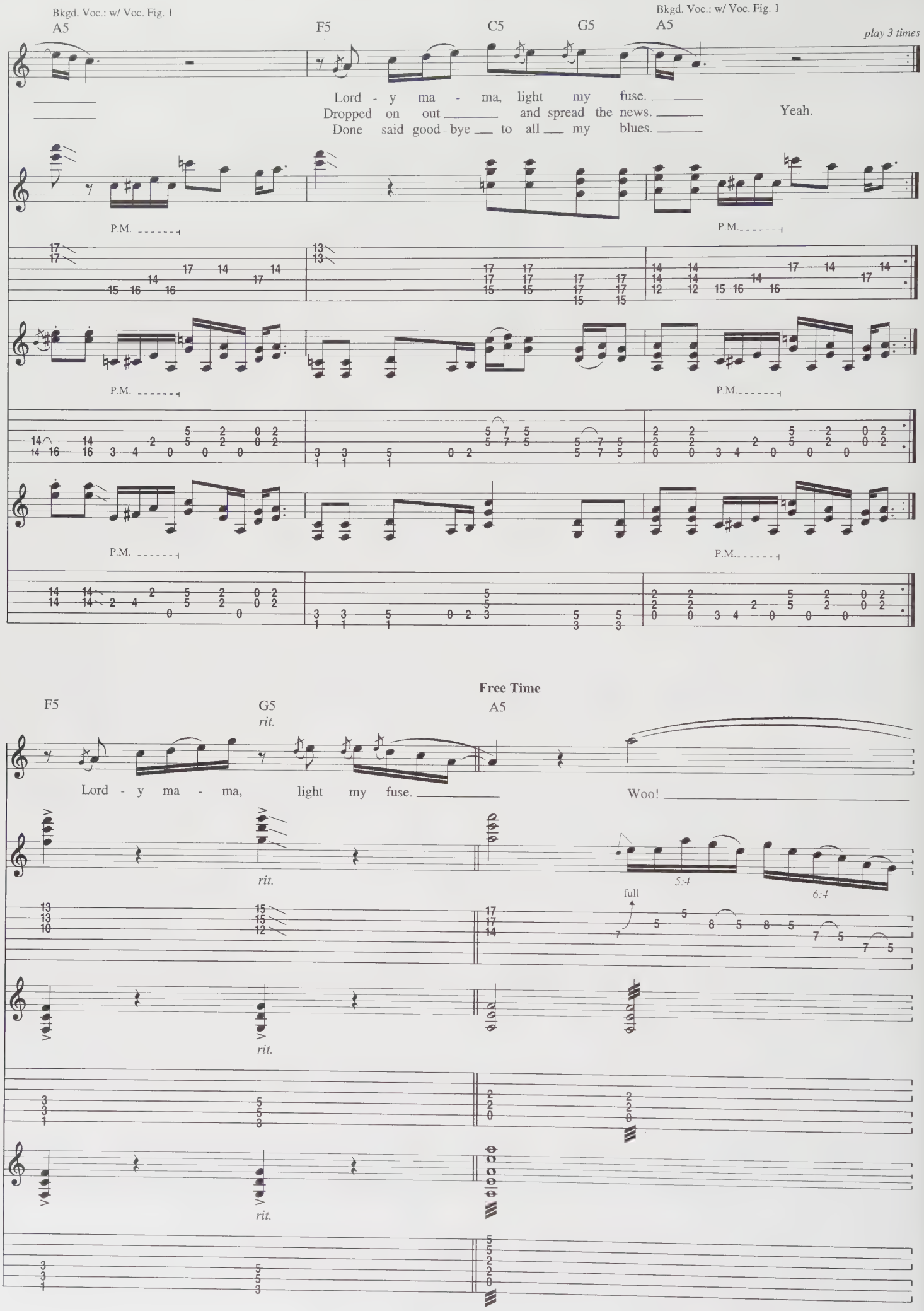

Gtr. 1
A5
C
D
A5
C
D
let ring
full
Gtr. 2
1/4

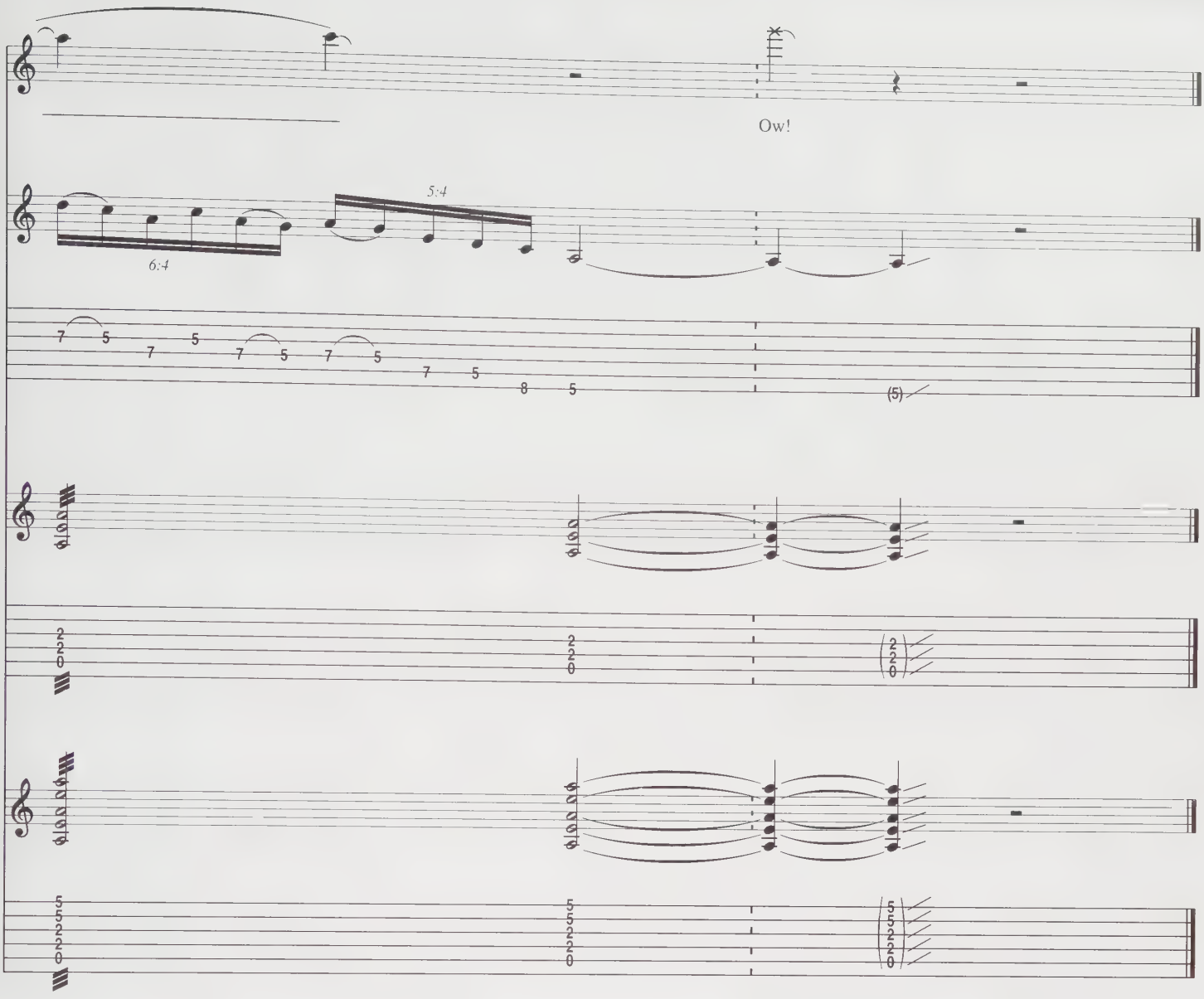

A5
C
D
A5
C
D
full
1/4


A5
C
D
A5
C
D
full
1/4


A5
C
D
A5
C
D
D.S. al Coda
3. I
1/4
1/4

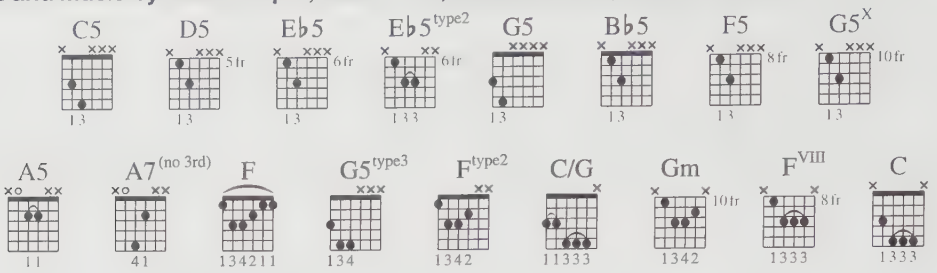

Coda
Outro-Chorus
A5
N.C.
F
G
Woo!
1., 2. Rock and roll hooch - ie koo.
3. Man, I'm tired of pay - in' dues.
Gtr. 1
Gtr. 2
P.S.
Gtr. 3 (dist.)


Bkgd. Voc.: w/ Voc. Fig. 1
A5
F5
C5
G5
Bkgd. Voc.: w/ Voc. Fig. 1
A5
play 3 times
Lord - y ma - ma, light my fuse.
Dropped on out and spread the news.
Done said good - bye to all my blues.
Yeah.
P.M.
Free Time
F5
G5
rit.
A5
Lord - y ma - ma, light my fuse.
Woo!
rit.
5:4
6:4
full


Ow!
6:4
5:4
(5)

School's Out

Words and Music by Alice Cooper, Neal Smith, Michael Bruce, Glen Buxton and Dennis Dunaway



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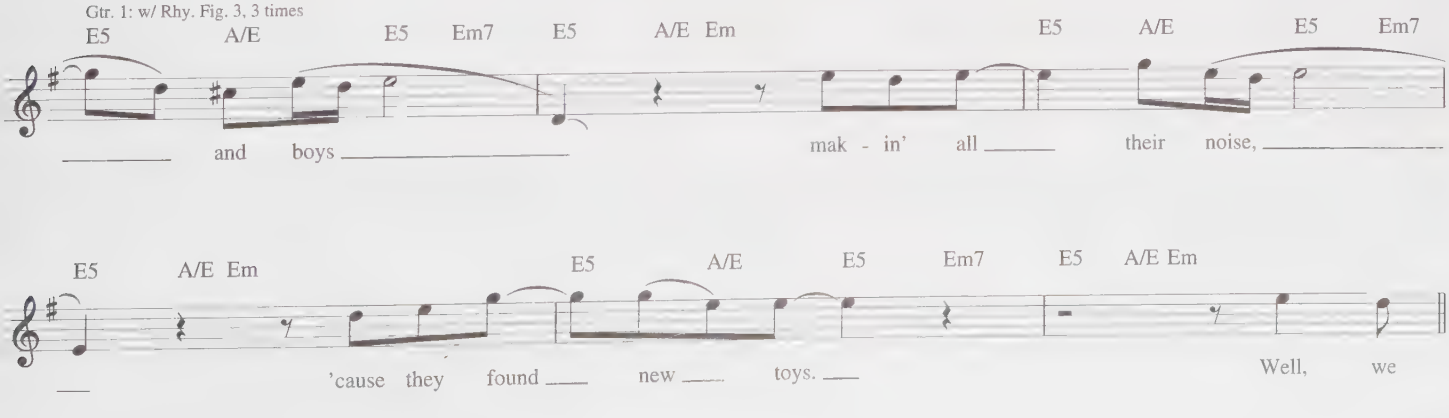
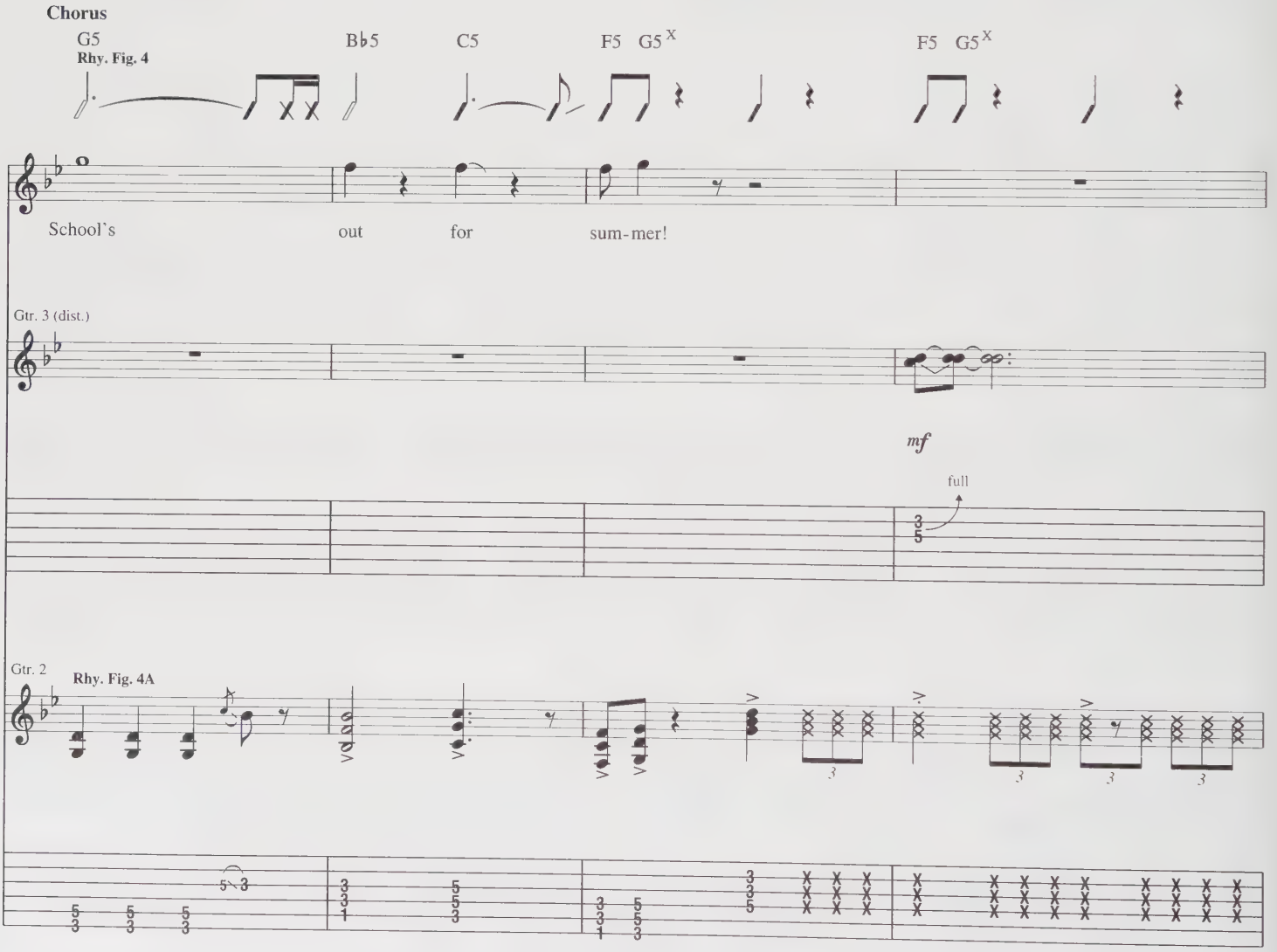
Verse

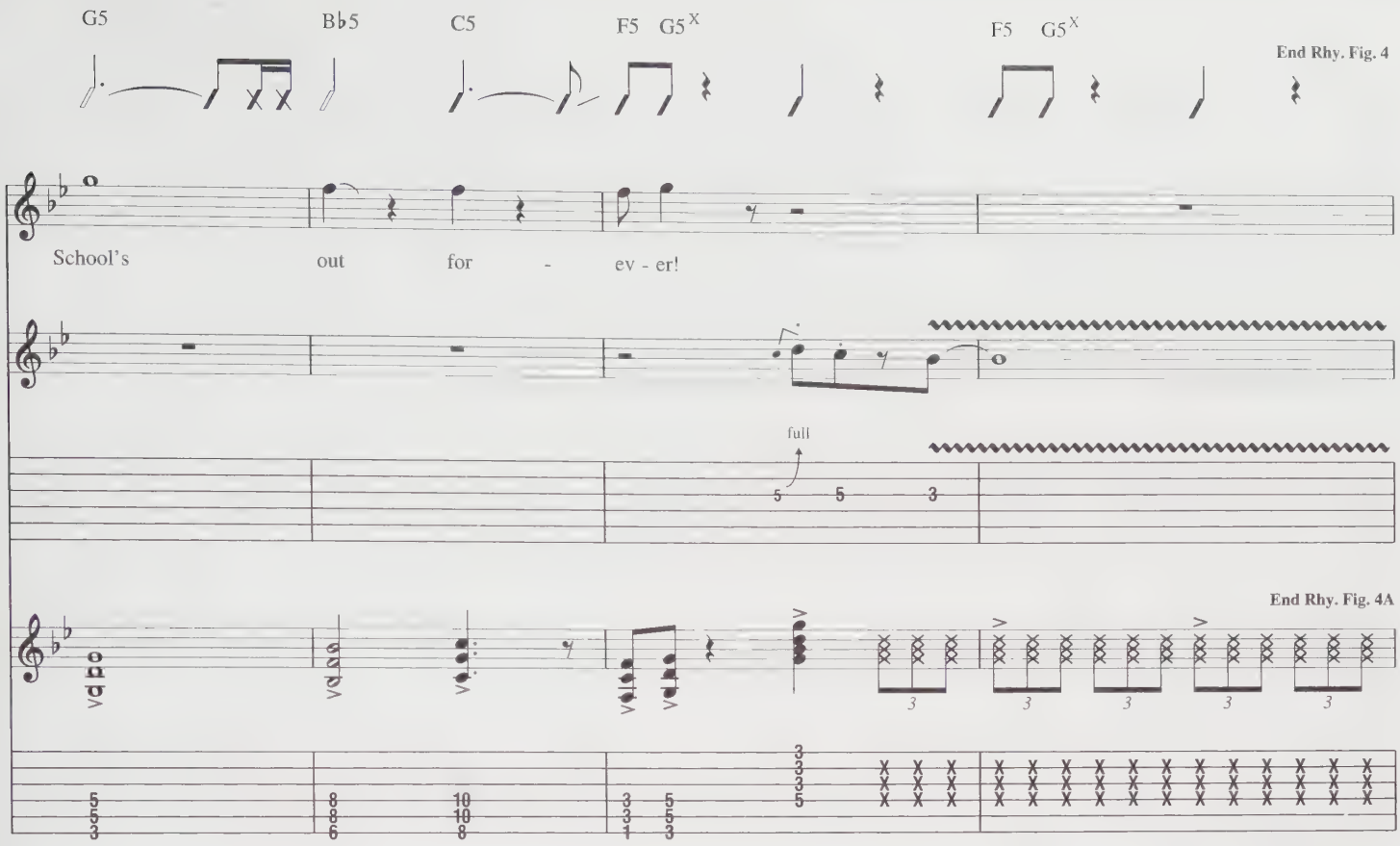
Gtr. 2: w/ Rhy. Fig. 2, 4 times

Gtr. 1: w/ Rhy. Fig. 3, 3 times

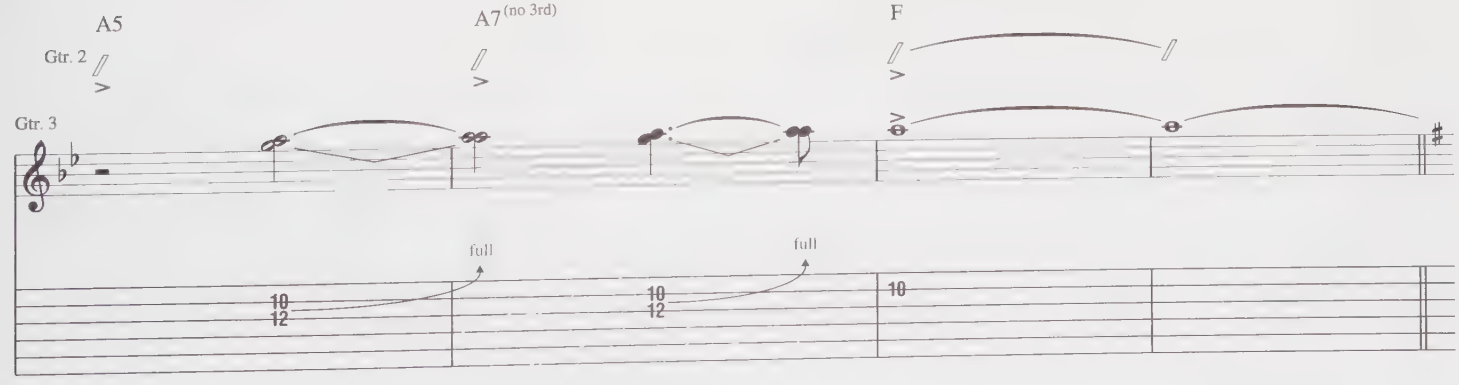


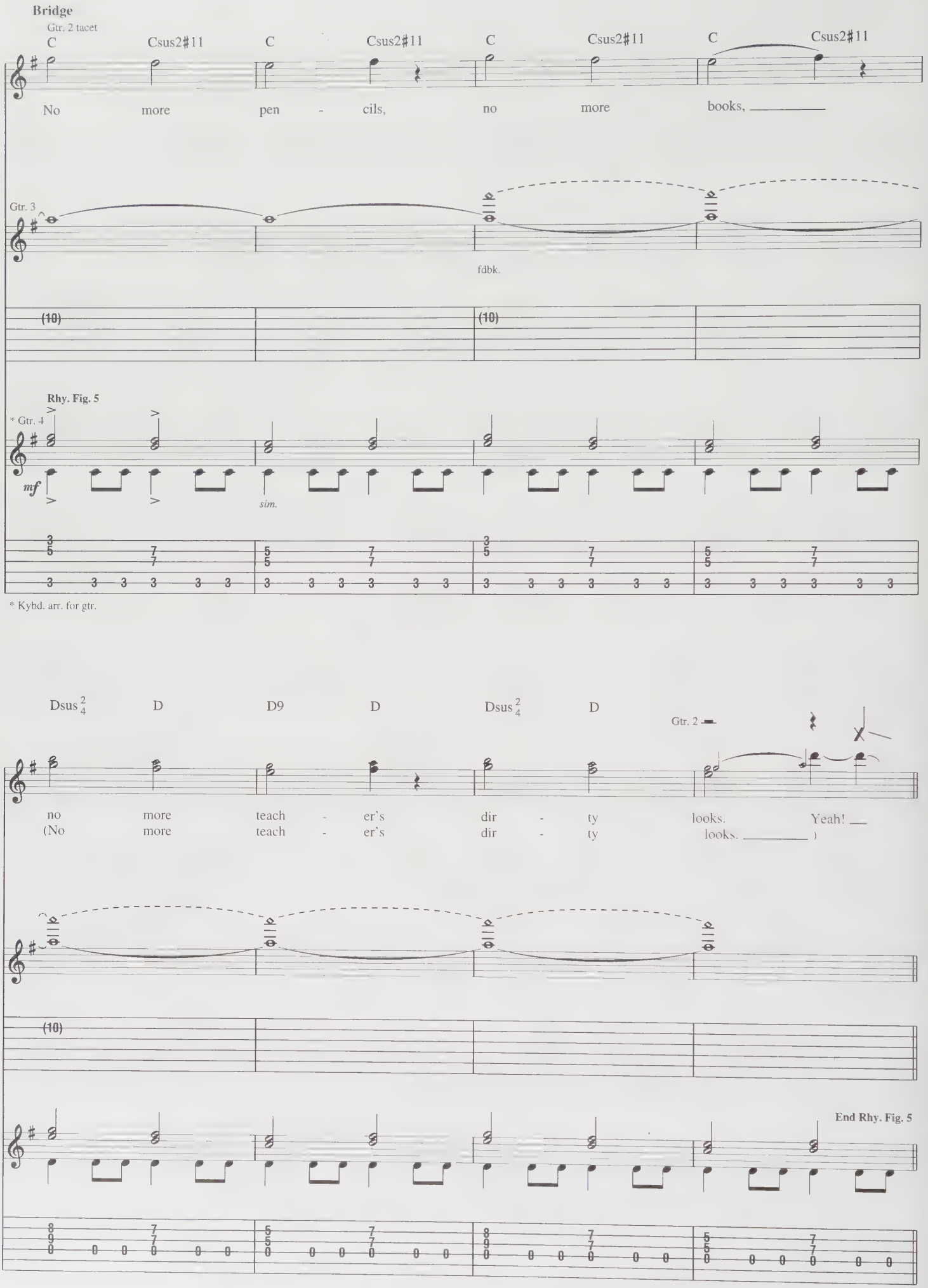
Pre-Chorus
C5
D5 E♭5
E♭5 type2
Gtr. 1
sim.
can't sa - lute ya, can't find a flag. If that don't suit ya, that's a drag.
Gtr. 2
sim.


Chorus
G5
Rhy. Fig. 4
B♭5
C5
F5 G5 X
F5 G5 X
School's out for sum-mer!
Gtr. 3 (dist.)
mf
full
Gtr. 2
Rhy. Fig. 4A


G5
B♭5
C5
F5 G5X
F5 G5X
End Rhy. Fig. 4
School's out for - ev - er!
full
End Rhy. Fig. 4A

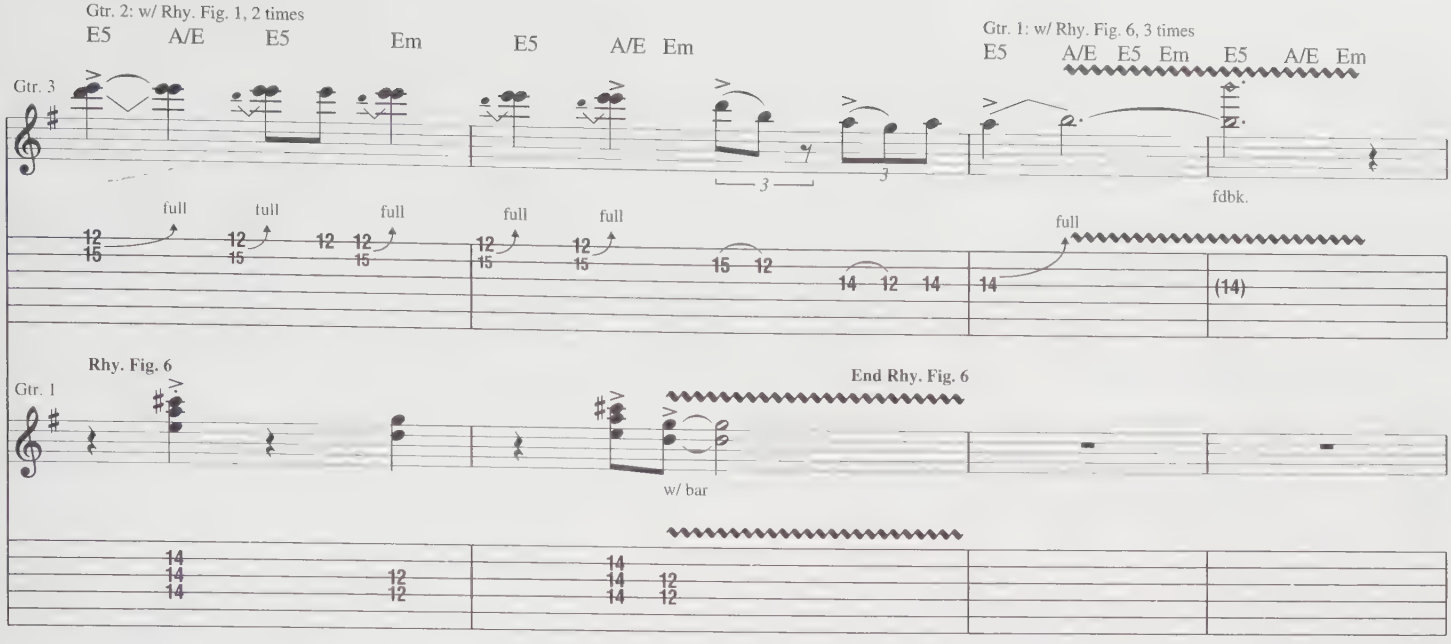
Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A, last 4 meas.
B♭5
C5
F5 G5
F5 G5
School's been blown to piec - es!
Gtr. 3
full
full
full
full


A5
A7(no 3rd)
F
Gtr. 2
Gtr. 3
full
full


Bridge
Gtr. 2 tacet
C Csus2#11 C Csus2#11 C Csus2#11 C Csus2#11
No more pen - cils, no more books,
Gtr. 3
fdbk.
(10)
(10)
Rhy. Fig. 5
* Gtr. 4
mf
sim.
* Kybd. arr. for gtr.
Dsus 2/4 D D9 D Dsus 2/4 D
Gtr. 2
no more teach - er's dir - ty looks. Yeah!
(No more teach - er's dir - ty looks.)
(10)
End Rhy. Fig. 5

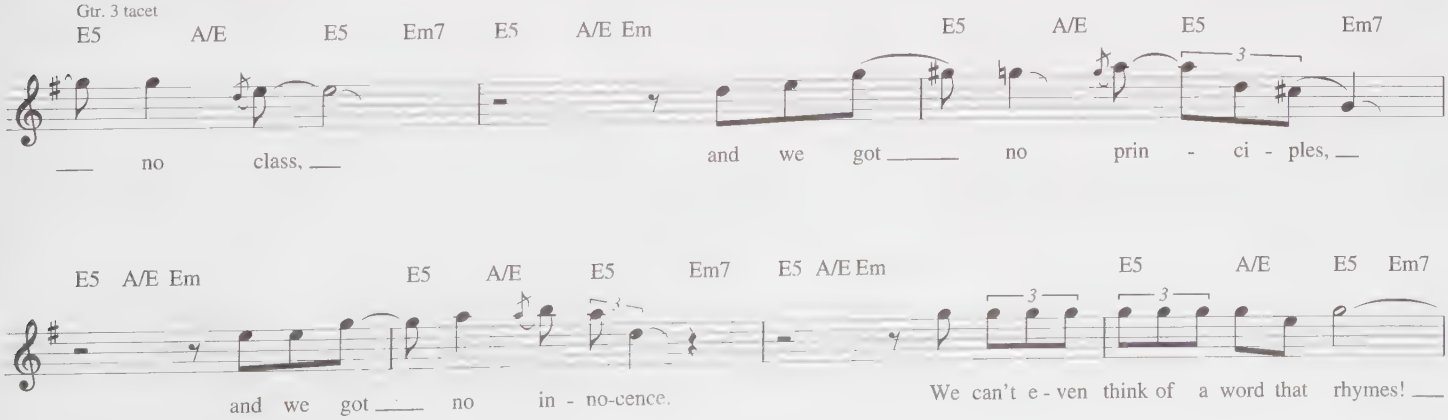
Guitar Solo

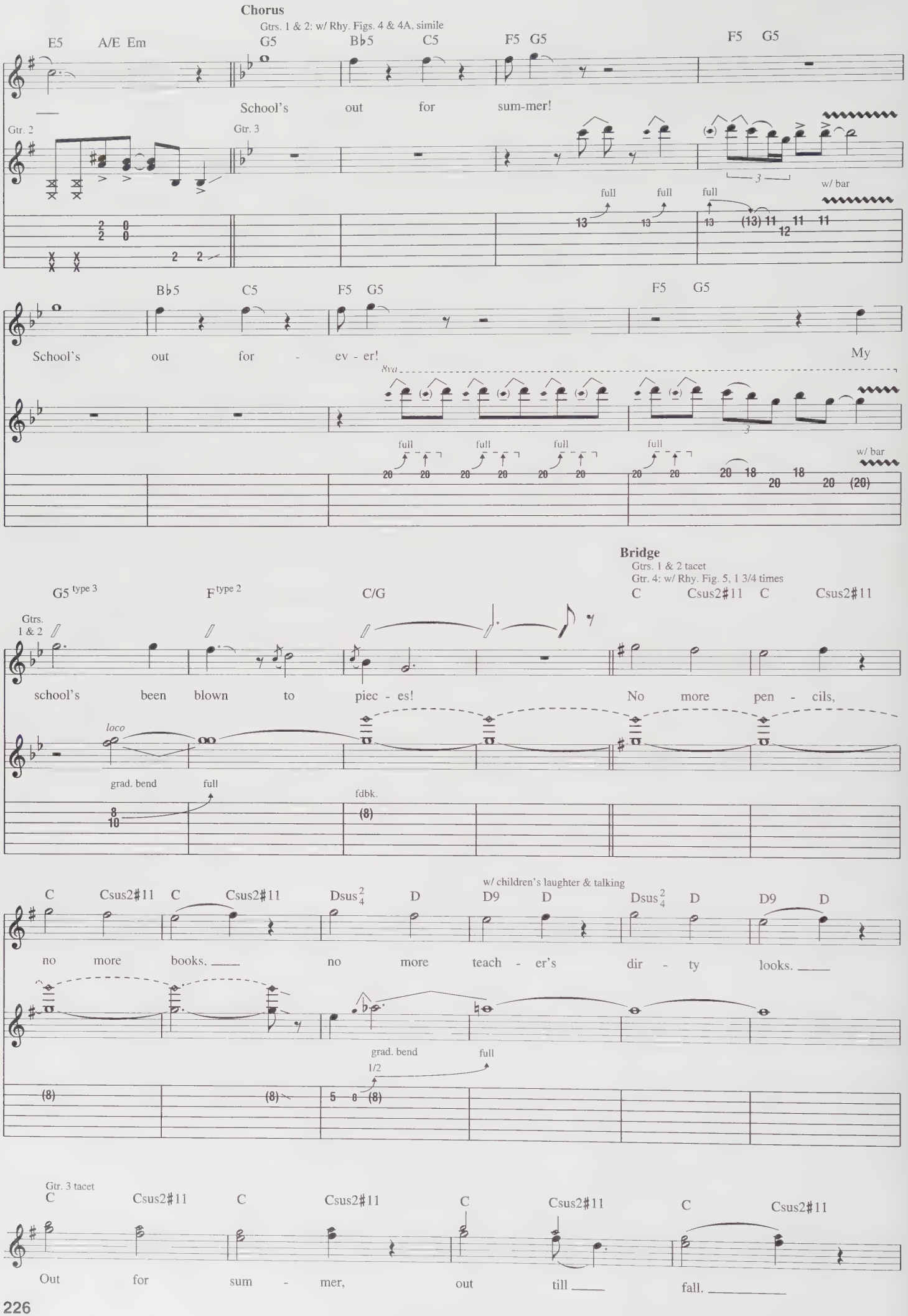
Gtr. 4 tacet
Gtr. 2: w/ Rhy. Fig. 1, 2 times

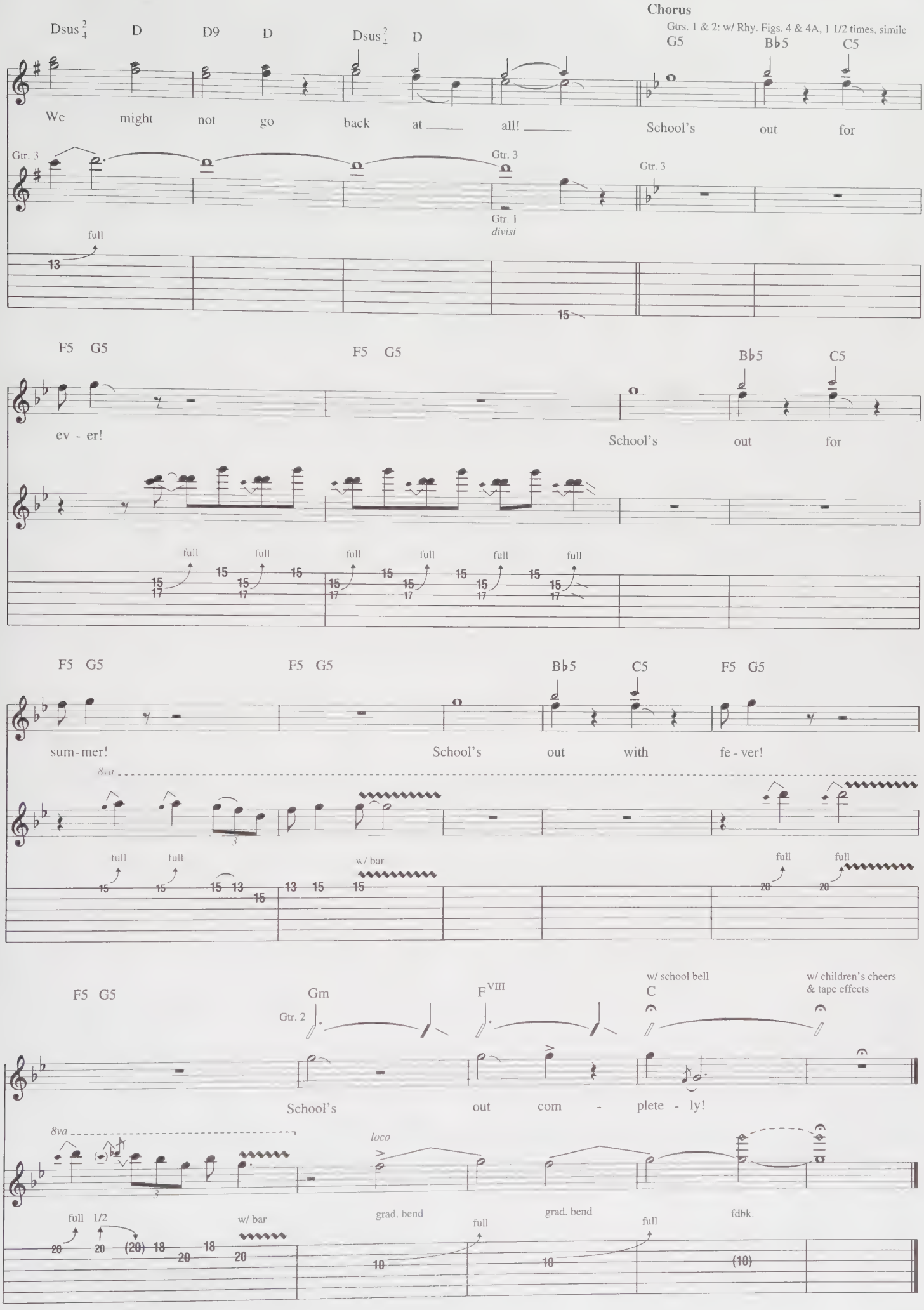


Verse

Gtr. 1: w/ Rhy. Fig. 3, 4 times
Gtr. 2: w/ Rhy. Fig. 2, 3 1/2 times
Gtr. 3 tacet



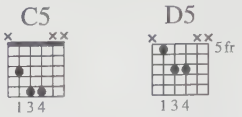

Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A, simile
E5 A/E Em G5 B♭5 C5 F5 G5 F5 G5
School's out for sum-mer!
Gtr. 2
Gtr. 3
full full full w/ bar
B♭5 C5 F5 G5 F5 G5
School's out for - ev - er! My
8va
full full full full w/ bar
Bridge
Gtrs. 1 & 2 tacet
Gtr. 4: w/ Rhy. Fig. 5, 1 3/4 times
G5 type 3 F type 2 C/G C Csus2#11 C Csus2#11
Gtrs. 1 & 2
school's been blown to piec - es! No more pen - cils,
loco
grad. bend full
fdbk.
w/ children's laughter & talking
C Csus2#11 C Csus2#11 Dsus4 D D9 D Dsus4 D D9 D
no more books, no more teach - er's dir - ty looks.
grad. bend full
1/2
Gtr. 3 tacet
C Csus2#11 C Csus2#11 C Csus2#11 C Csus2#11
Out for sum - mer, out till fall.


Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A, 1 1/2 times, simile
Dsus 2/4 D D9 D Dsus 2/4 D
G5 B♭5 C5
We might not go back at all! School's out for
Gtr. 3
Gtr. 1 divisi
full
F5 G5 F5 G5 B♭5 C5
ev - er! School's out for
full full full full full full
F5 G5 F5 G5 B♭5 C5 F5 G5
sum-mer! School's out with fe - ver!
8va
full full w/ bar full full
F5 G5 Gm F VIII C
w/ school bell
w/ children's cheers & tape effects
Gtr. 2
School's out com - plete - ly!
8va loco
full 1/2 w/ bar grad. bend full grad. bend full fdbk.

Shakedown

from the Paramount Motion Picture BEVERLY HILLS COP II

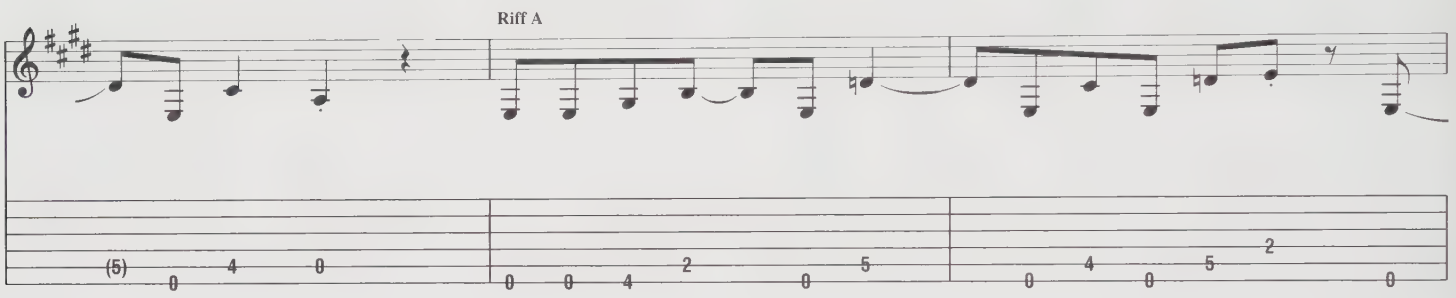
Words and Music by Keith Forsey, Harold Faltermeyer and Bob Seger

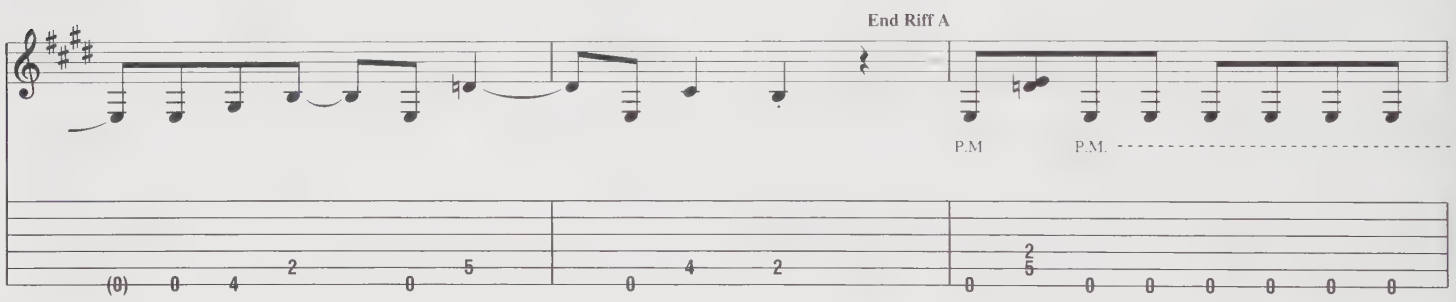


Intro

Moderately fast Rock ♩ = 172

*Synth. arr. for gtr.





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𝄋 Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
2nd & 3rd times, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (4 times)
3rd time, Gtr. 4: w/ Rhy. Fig. 5

N.C. (E7)

what ____ you think you've pulled ____ you'll find ____ it's not e - nough.
how ____ the race is won ____ it al - ways ends the same.
town ____ where ev - 'ry - one ____ is reach - in' for the top.

*Sung one octave higher, 2nd time.

No mat - ter who ____ you think you know ____ you won't ____ get through.
An - oth - er room ____ with - out a view ____ a - waits ____ down -
This is a place ____ where sec - ond best ____ will nev - er do.

A D/A

town. It's a giv - en L. ____ A. low; ____
You can shake me for ____ a while; ____
It's O. K. to want ____ to shine, ____

Gtr. 1

**P.M. ----------

** Sung one octave higher, 3th time, next 8 meas.

***P.M. refers to downstem notes only, next 4 meas.

Rhy. Fig. 2

†Gtrs. 2 & 3

mf

Composite arrangement. Gtr. 3 is synth. arr. for gtr.

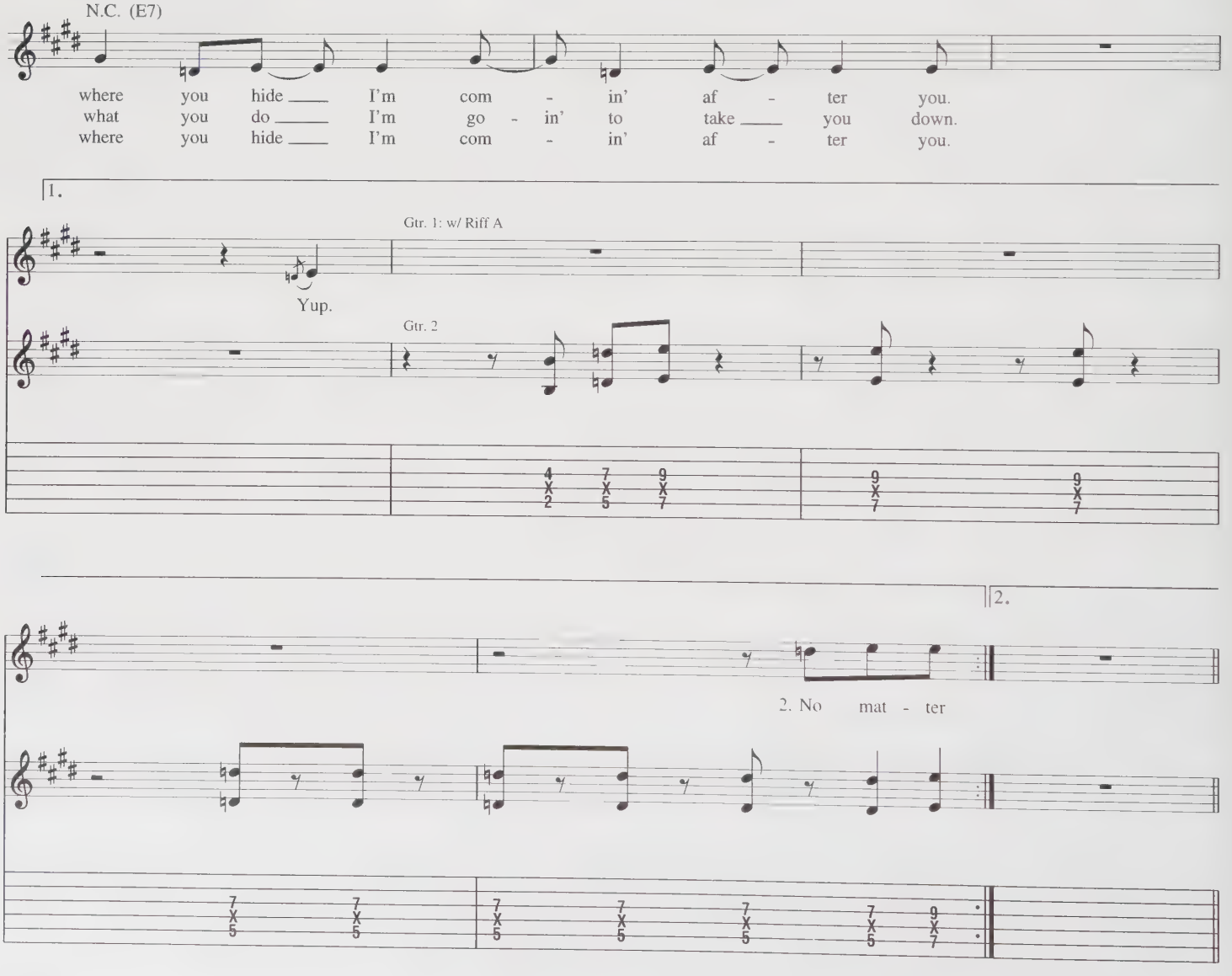
1., 2., 3. 4.

Rhy. Fig. 5

Gtr. 4

*Horns arr. for gtr.

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
1st time, Gtr. 2 tacet
2nd & 3rd times, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (2 times)
3rd time, Gtr. 4: w/ Rhy. Fig. 3 (last 4 meas.)



𝄋 𝄋 Chorus

2nd time, Gtr. 4 tacet
3rd time, Gtr. 2: w/ Rhy Fill 1 (3 1/2 times)

N.C. (E7)

Shake - down, break - down, take - down; ev - 'ry - bod - y wants in - to the

Gtr. 1

Rhy. Fig. 3

*Female background vocal sounds one octave higher throughout.
Lead vocal is sung one octave higher, 3rd time, next 7 meas.

crowd - ed light. Break - down, take - down, you're bust -

3rd time, Gtr. 2: w/ Rhy. Fill 2

G A E7(no3rd)

- ed.

1., 3. Let - down your
2. Shake - down, break -

Gtr. 2

Riff B

Rhy. Fig. 4A

End Rhy. Fig. 3

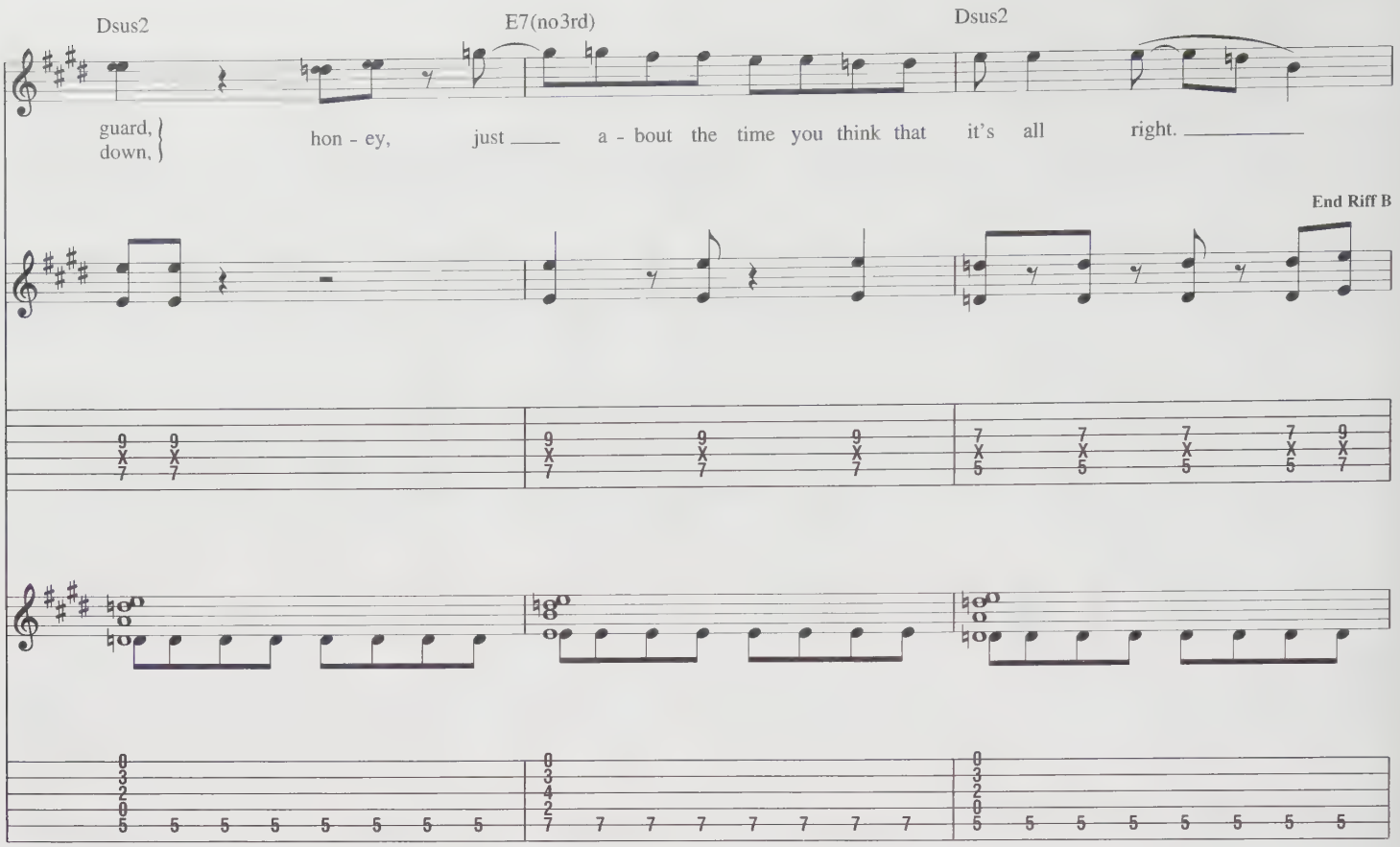
**Gtr. 4

mf

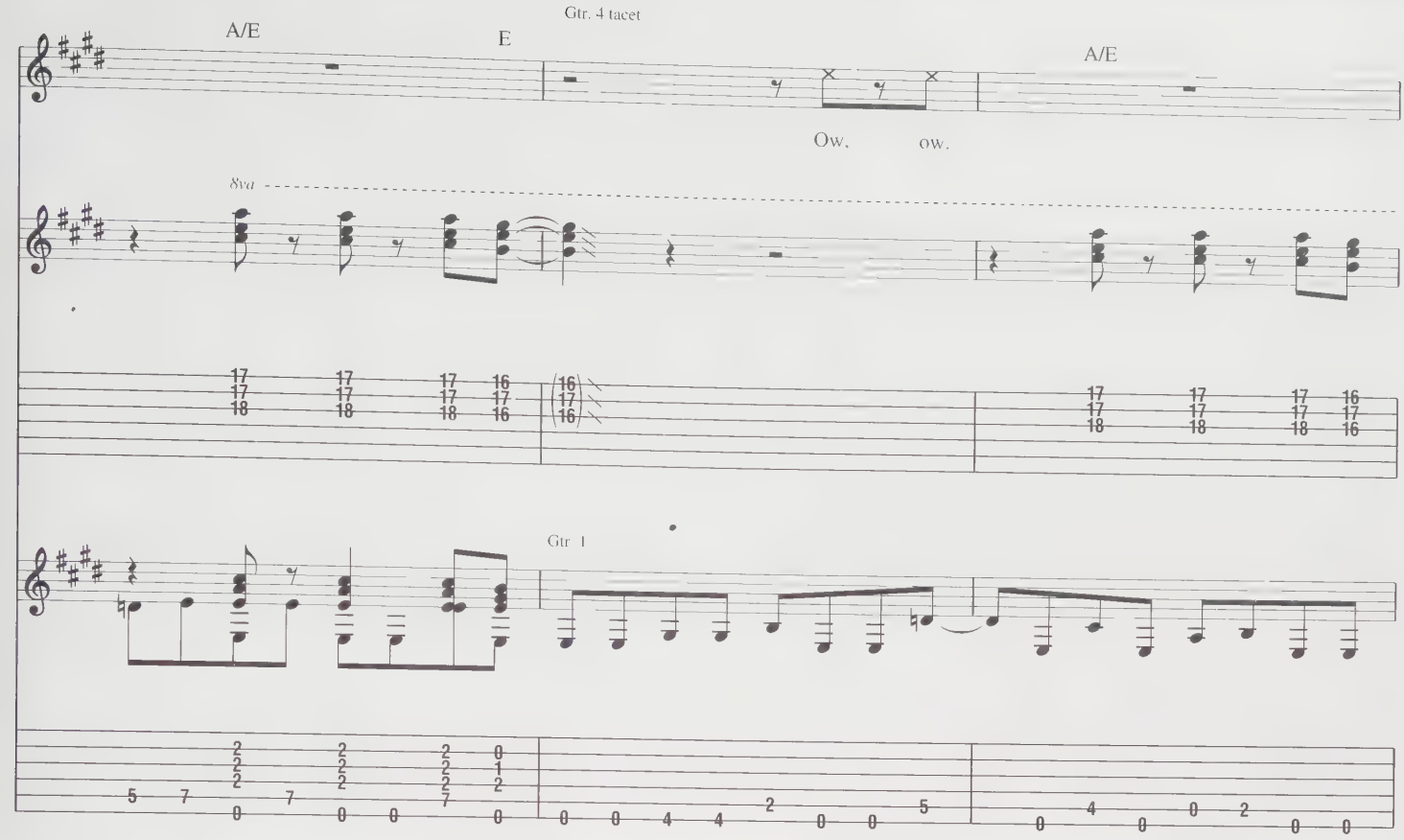
Gtr. 1
divisi

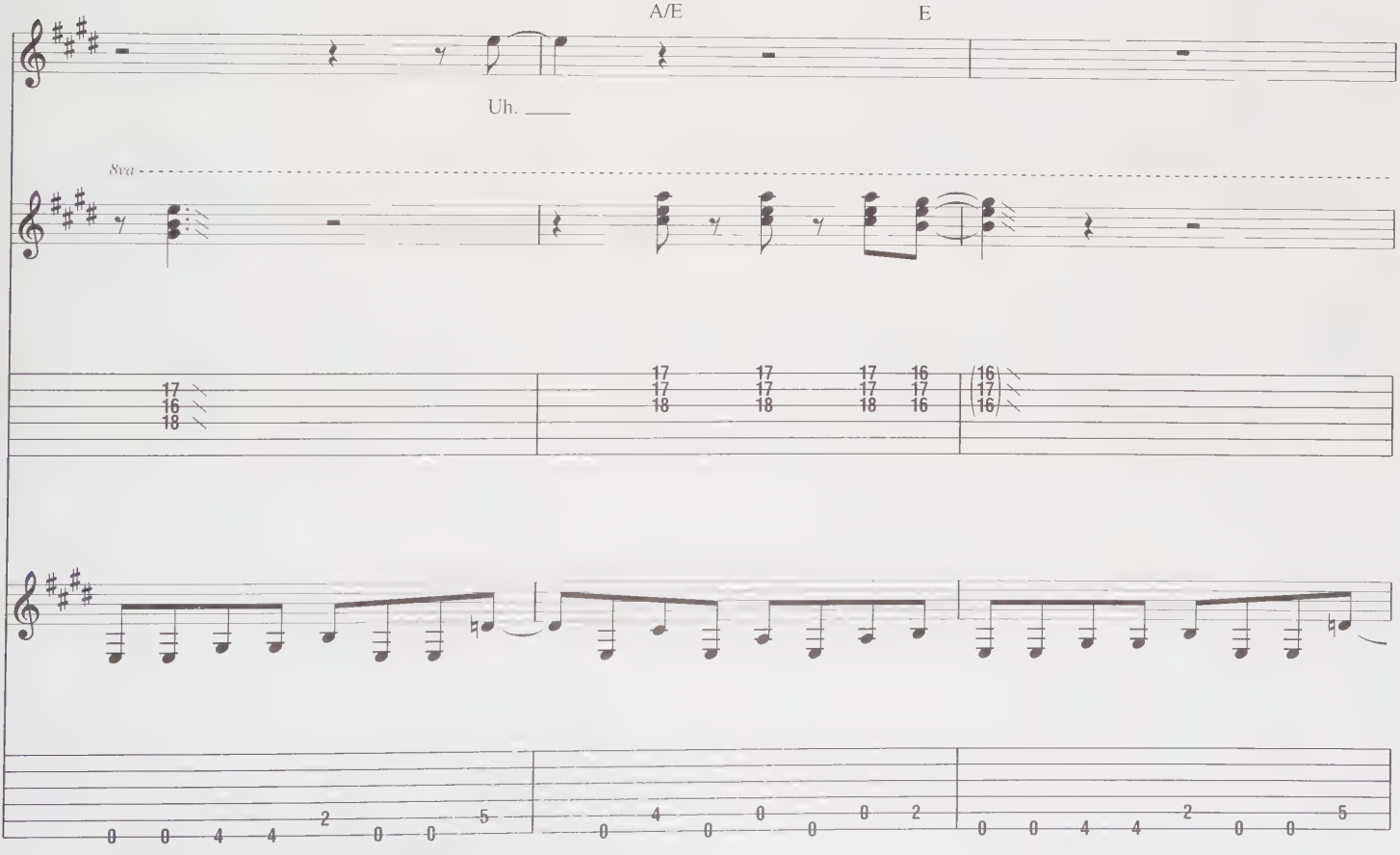
Rhy. Fig. 4

**Organ arr. for gtr.

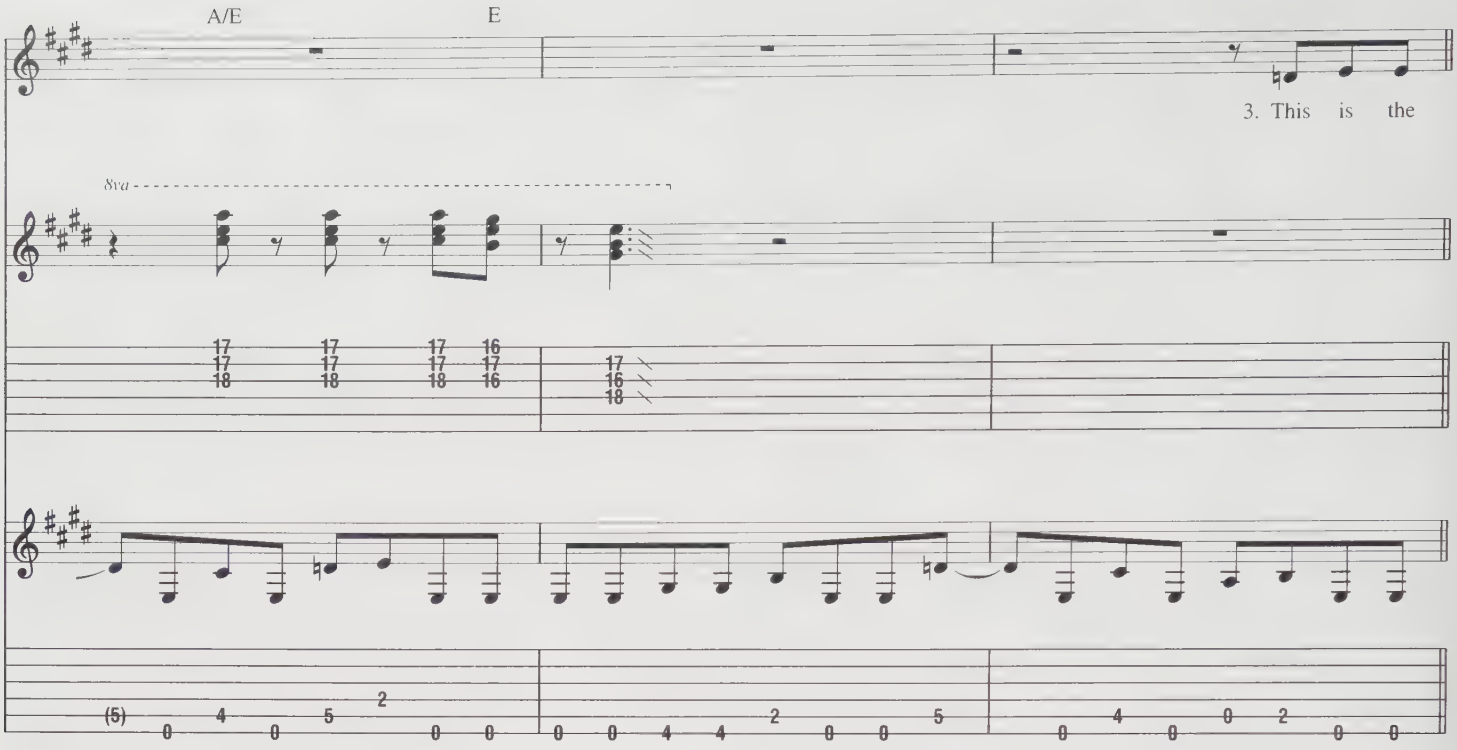

Dsus2
E7(no3rd)
Dsus2
guard, down,
hon - ey,
just
a - bout the time you think that it's all right.
End Riff B

To Coda 1
To Coda 2
E7(no3rd)
To Coda
Dsus2
E7(no3rd)
Break - down,
take - down;
you're bust - ed.
End Rhy. Fig. 4A
End Rhy. Fig. 4


Gtr. 4 tacet
A/E
E
A/E
Ow, ow.
8va
Gtr. 1


A/E
E
Uh.
8va

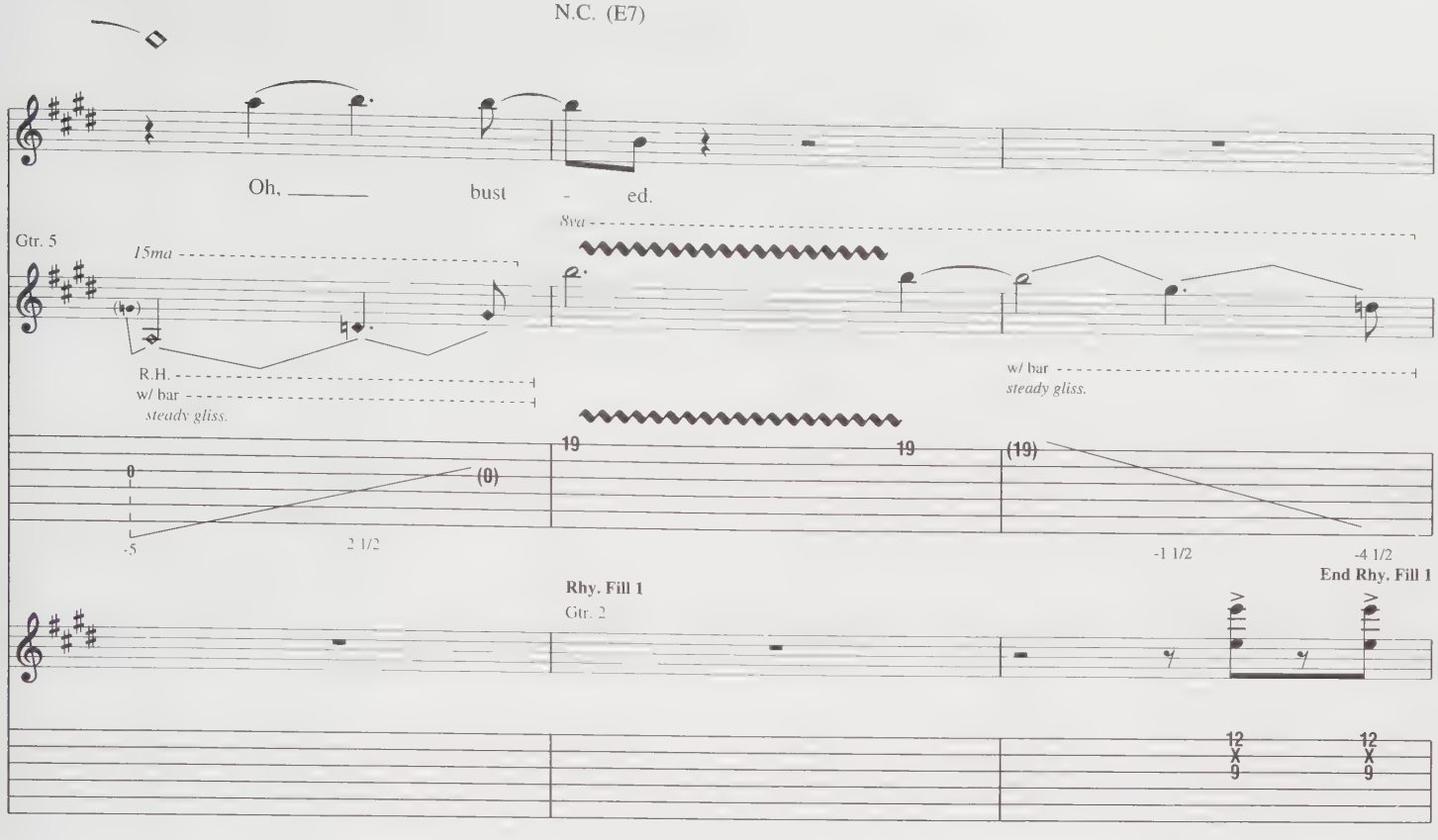
D.S. al Coda I
(take 2nd ending)



Coda 1

Gtr. 1: w/ Rhy. Fig. 3

N.C. (E7)



Rhy. Fill 1

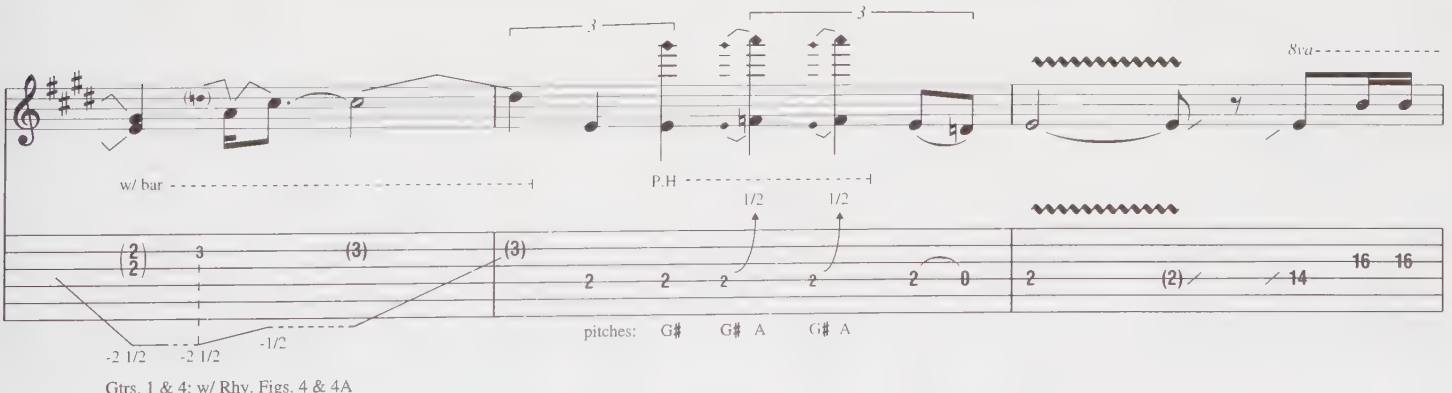
Gtr. 2

End Rhy. Fill 1

Gtr. 2 tacet

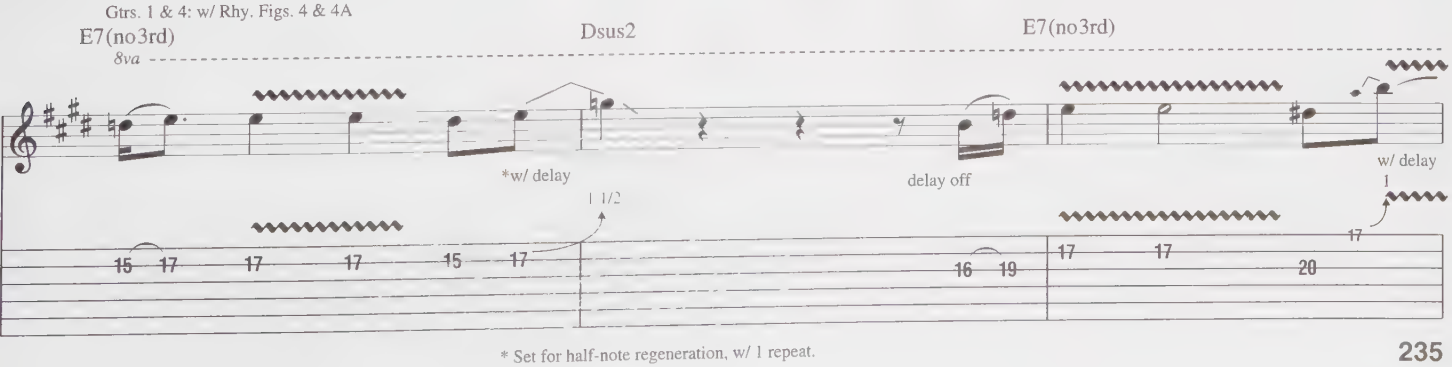
Gtr. 2: w/ Rhy. Fill 1

G A



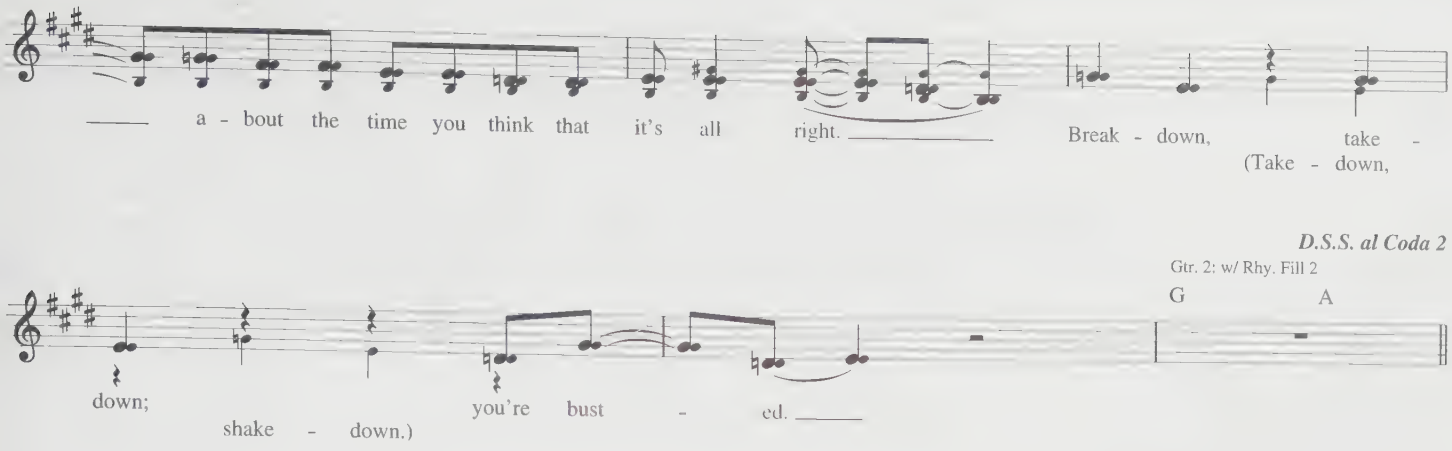
Gtrs. 1 & 4: w/ Rhy. Figs. 4 & 4A

E7(no3rd) Dsus2 E7(no3rd)



* Set for half-note regeneration, w/ 1 repeat.

Dsus2
E7(no3rd)
Dsus2
8va
delay off
1/2
Chorus
Gtrs. 1 & 4 tacet
N.C.
E7(no3rd)
Shake - down, break -
(Break - down,
Gtr. 5
8va
1/2
Gtr. 4
Gtr. 1
divisi
down, take - down; ev - 'ry - bod - y wants in - to the crowd - ed light.
take - down.)
Break - down, take - down; you're bust - ed. (Bust -
(Take - down, shake - down, bust - ed.)
Gtr. 1: w/ Rhy. Fig. 3 (last meas.)
G
A
Gtr. 2: w/ Rhy. Fill 1 (3 1/2 times)
N.C. (E7)
- ed.)
Shake - down, break - down, hon - ey, just
(Break - down, take - down.)
Gtr. 2
Rhy. Fill 2
End Rhy. Fill 2



Coda 2

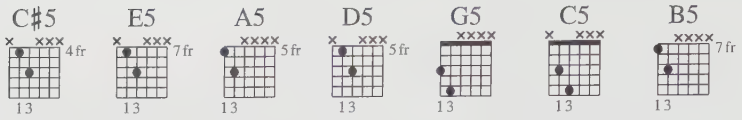
* Gtr. 4 to left of slash in tab

Outro Chorus

Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2: w/ Rhy. Fill 1 (3 1/2 times)
Gtr. 4 tacet

Shattered

Words and Music by Mick Jagger and Keith Richards



Gtr. 4: open E tuning:

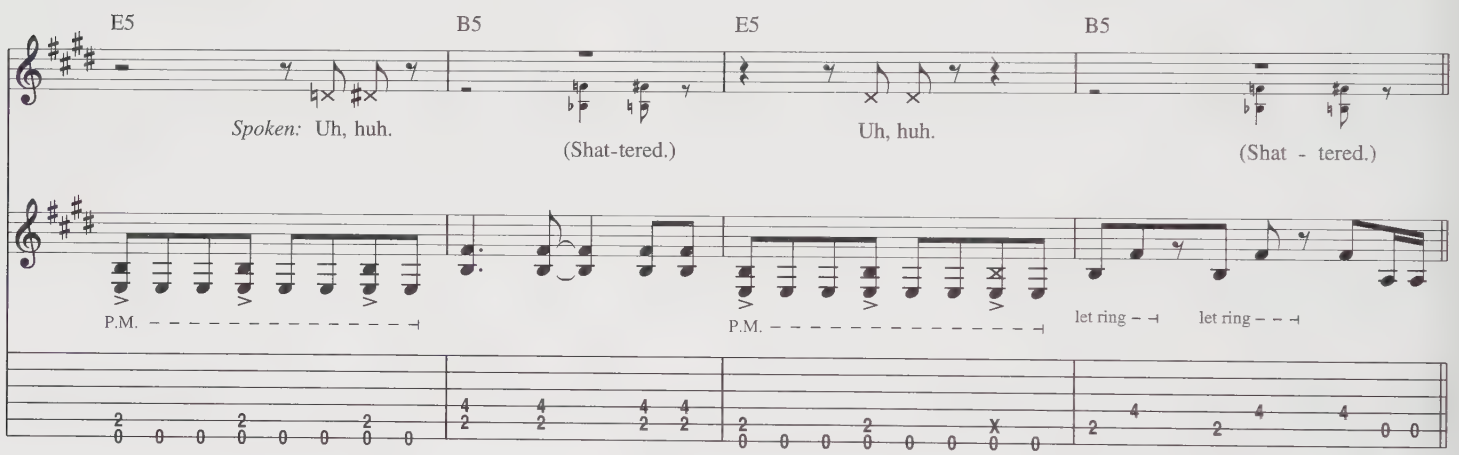
① = E ④ = E

② = B ⑤ = B

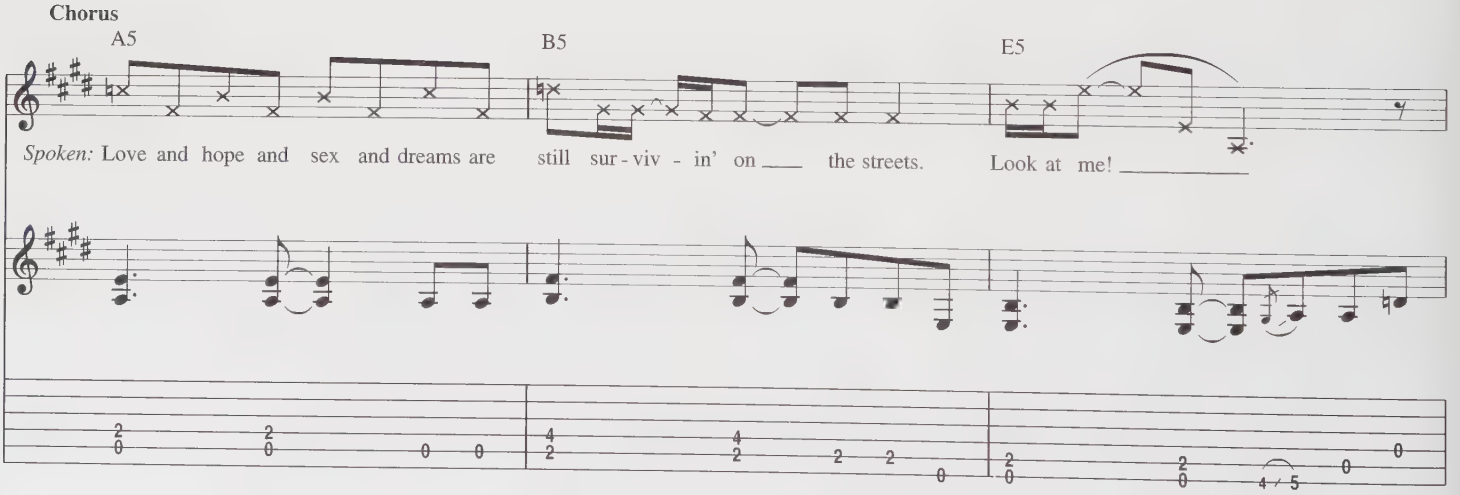
③ = G♯ ⑥ = E

Intro

Moderately ♩ = 138



Chorus



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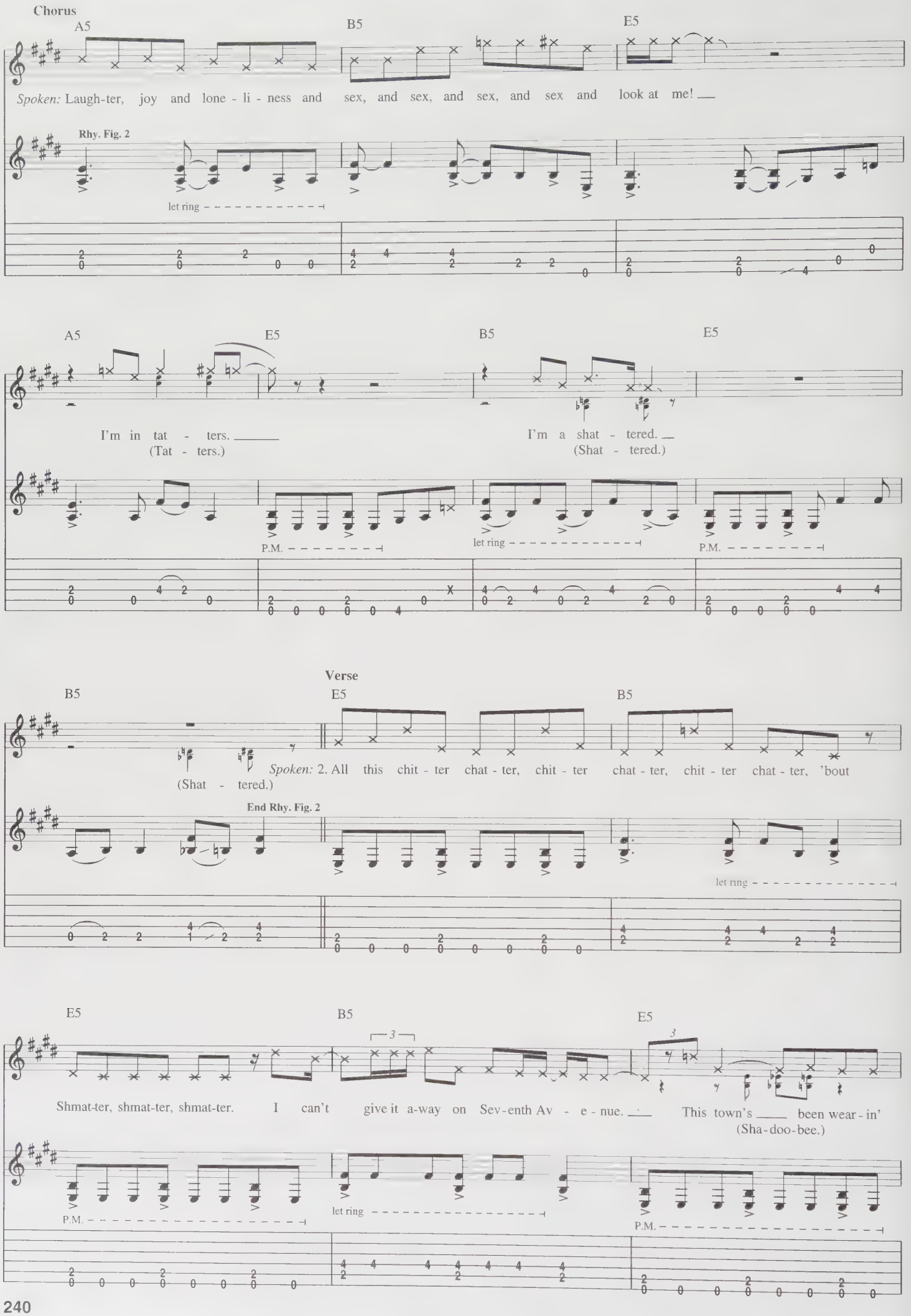
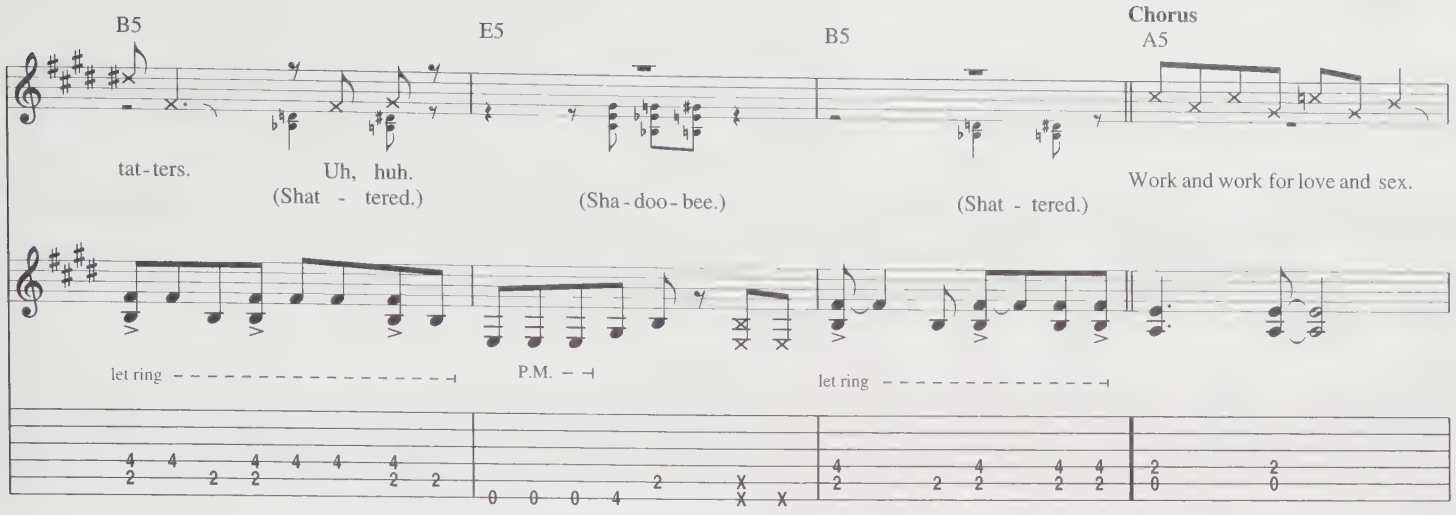
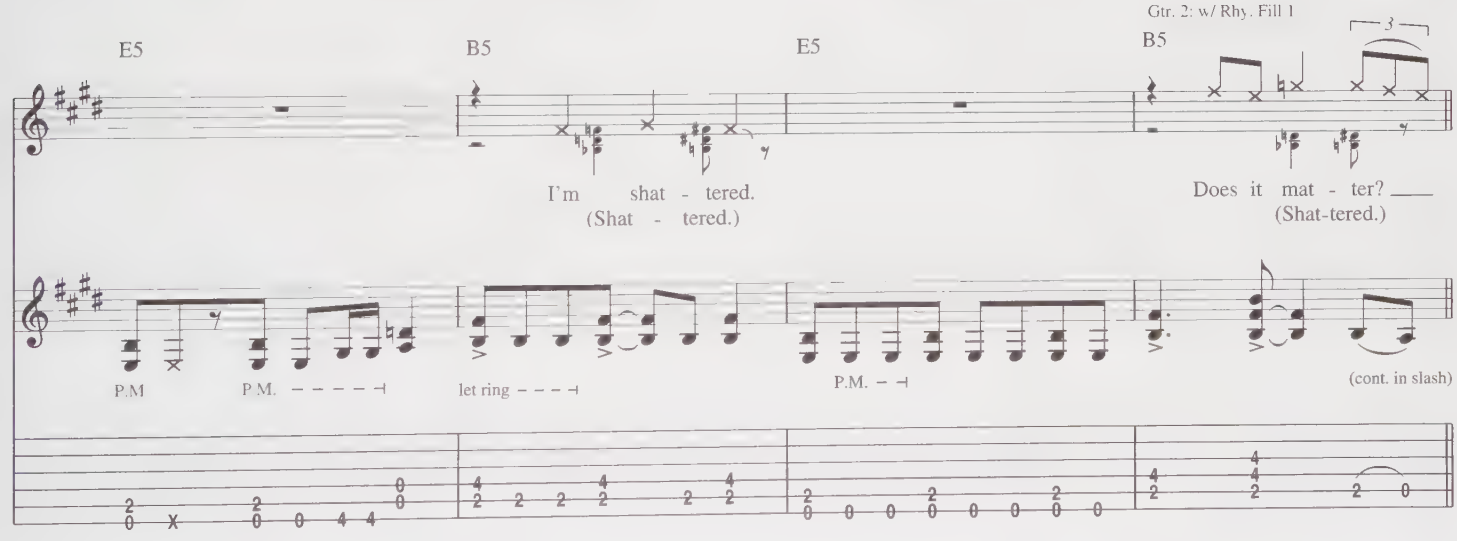
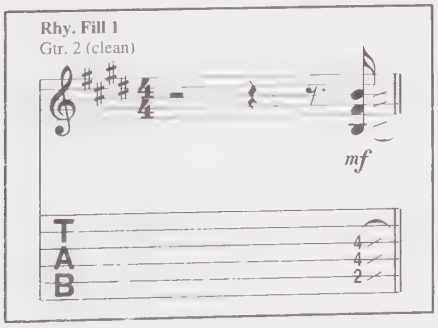
A5
E5
B5
E5
I'm in tat - ters.
(Tat - ters.)
I been shat - tered.
(Shat - tered.)
P.M.
let ring
P.M.
Verse
B5
E5
B5
Spoken: 1. Friends are so a-larm - ing and my lov-er's nev-er charm - ing.
(Shat - tered.)
Rhy. Fig. 1
P.M.
let ring
E5
B5
E5
Life's just a cock - tail part - y on the street.
Big Ap-ple peo - ple dressed in plas - tic bags
(Sha - doo - be.)
P.M.
let ring
P.M.
B5
E5
B5
dir - ec - ting traf - fic.
(Shat - tered.)
Some kind - a fash - ion.
(Sha - doo - be.)
(Shat - tered.)
End Rhy. Fig. 1
let ring
P.M.
let ring


Chorus
A5
B5
E5
Spoken: Laugh-ter, joy and lone - li - ness and sex, and sex, and sex, and sex and look at me!
Rhy. Fig. 2
let ring
A5
E5
B5
E5
I'm in tat - ters.
(Tat - ters.)
I'm a shat - tered.
(Shat - tered.)
P.M.
let ring
P.M.
Verse
B5
E5
B5
Spoken: 2. All this chit - ter chat - ter, chit - ter chat - ter, chit - ter chat - ter, 'bout
(Shat - tered.)
End Rhy. Fig. 2
let ring
E5
B5
E5
Shmat-ter, shmat-ter, shmat-ter. I can't give it a-way on Sev-enth Av - e - nue. This town's been wear - in'
(Sha-doo-bee.)
P.M.
let ring
P.M.


B5
E5
B5
Chorus
A5
tat-ters.
Uh, huh.
(Shat - tered.)
(Sha-doo-bee.)
(Shat - tered.)
Work and work for love and sex.
let ring
P.M.
let ring

B5
E5
A5
Ain't you hun-gry for suc-cess? Suc - cess, suc-cess, suc - cess!
Does it mat - ter?
(Mat - ter?)
P.M


Gtr. 2: w/ Rhy. Fill 1
E5
B5
E5
B5
3
I'm shat - tered.
(Shat - tered.)
Does it mat - ter?
(Shat-tered.)
P.M
P.M.
let ring
P.M.
(cont. in slash)


Rhy. Fill 1
Gtr. 2 (clean)
mf
T
A
B

Guitar Solo

w/ Percussion Fig. 1, 8 times

C♯5 E5 A5 D5

Gtr. 1

Gtr. 3 (dist.)

f

full

let ring

let ring

Gtr. 2

G5 C5 A5

Gtr. 1: w/ Rhy. Fig. 2

let ring

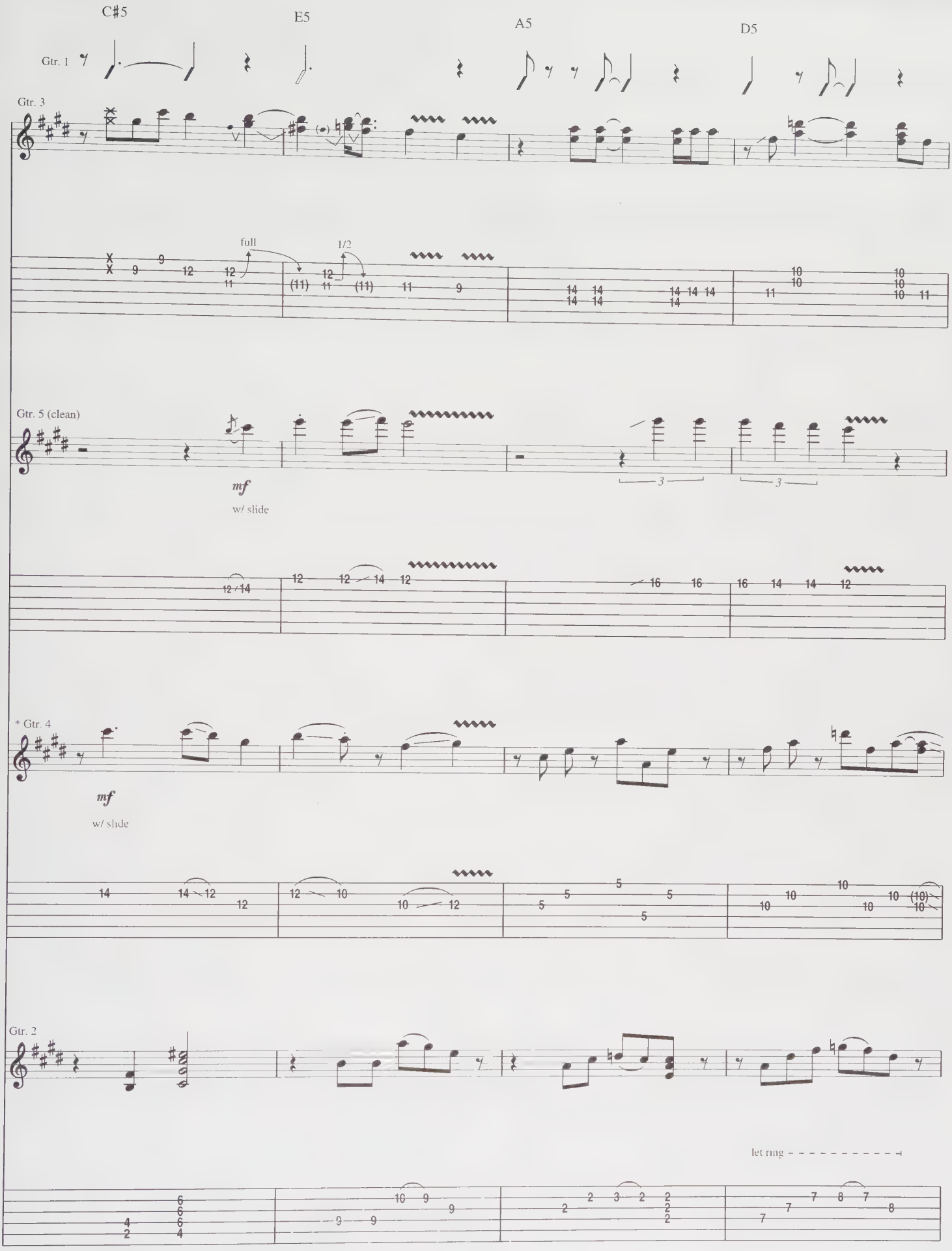
Percussion Fig. 1

Handclaps

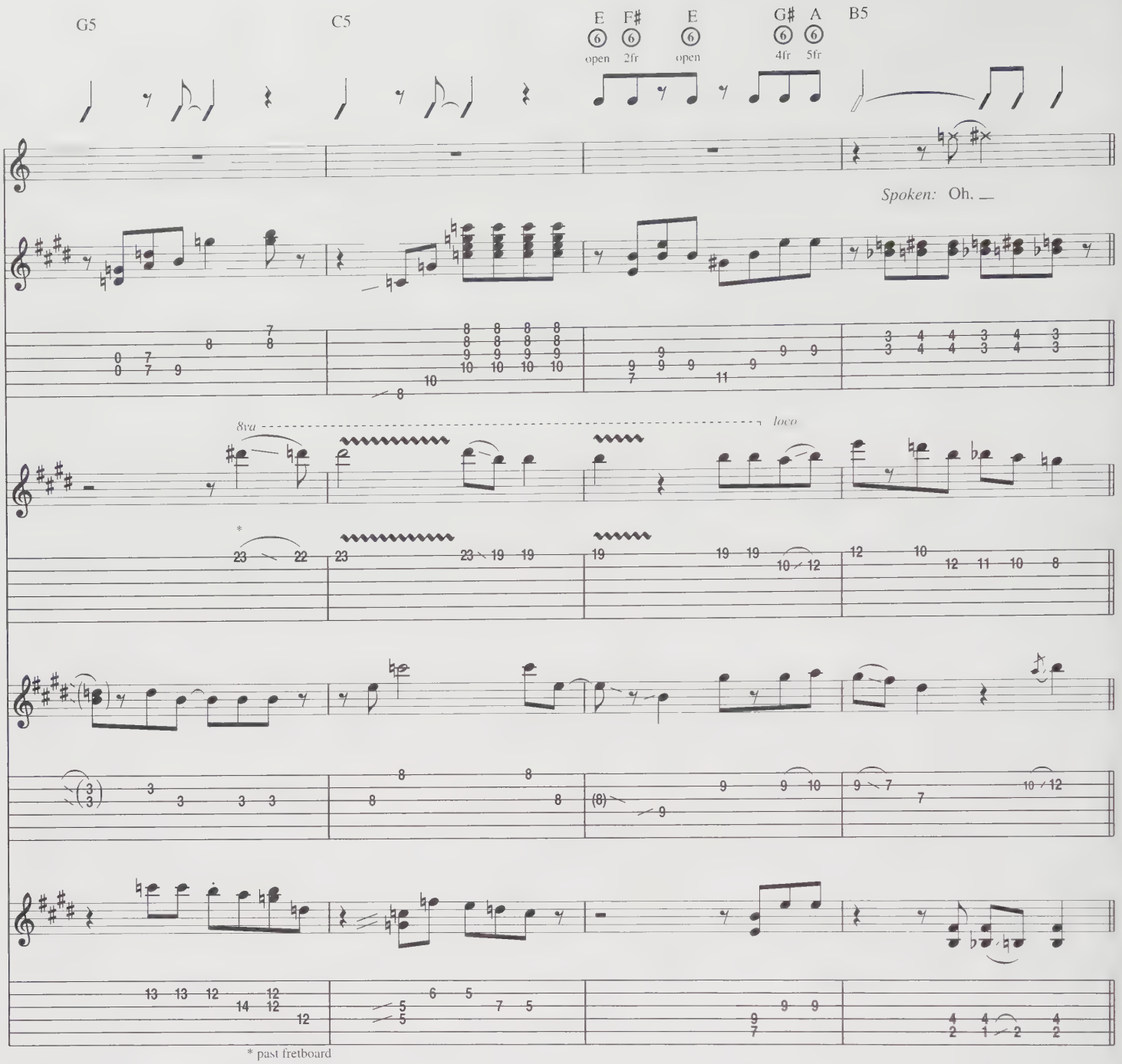
Rhy. Fig. 2

Gtr. 1

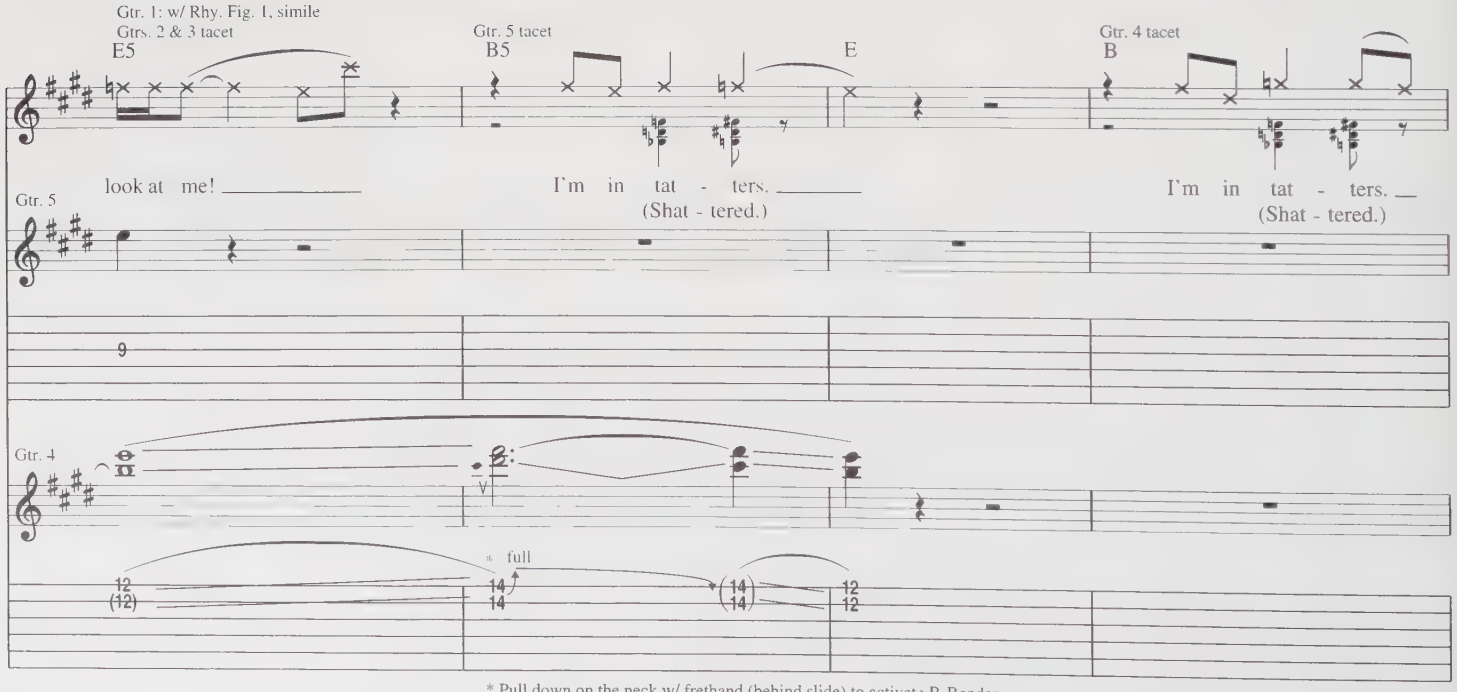
(cont. in slash)

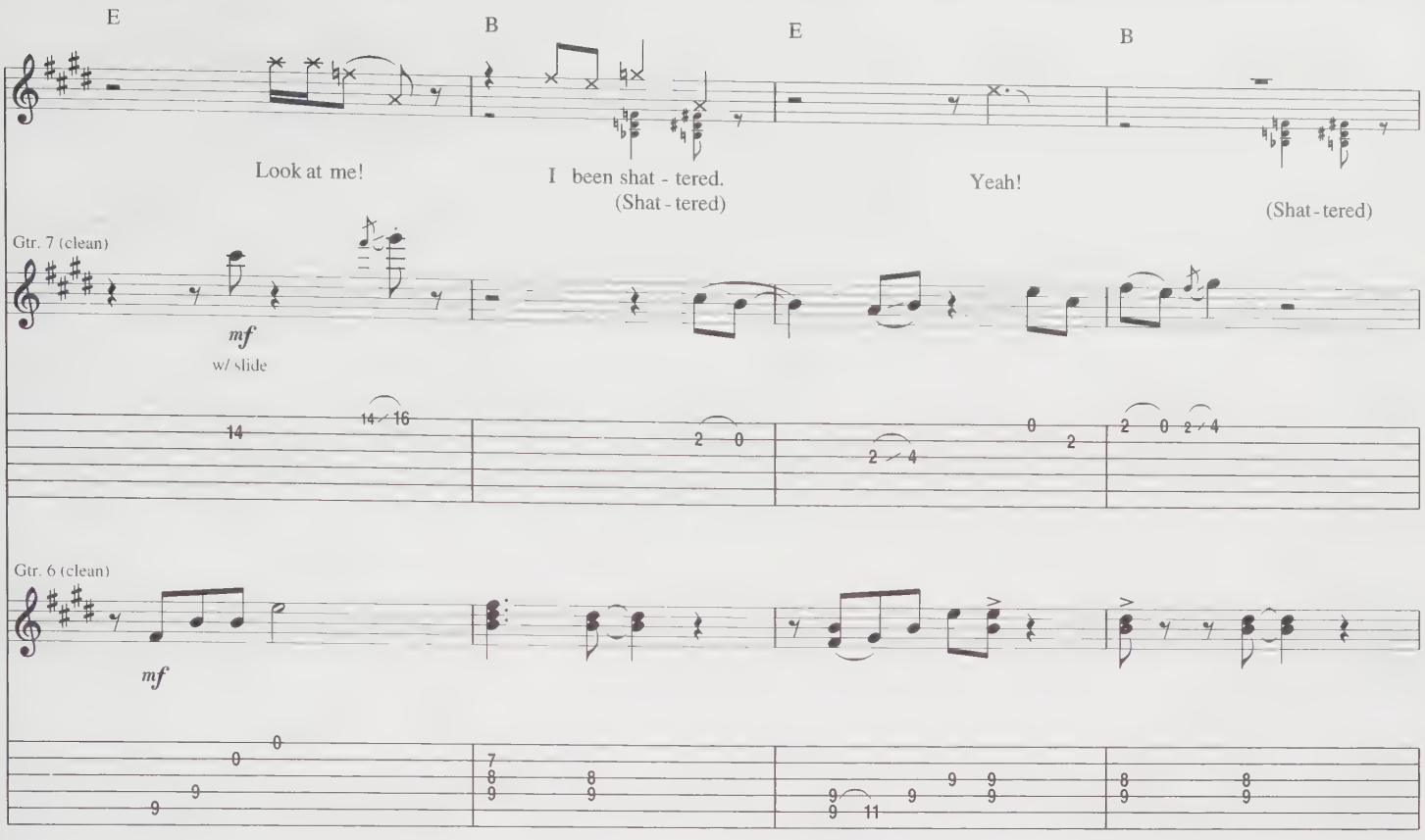


* Pedal steel arr. for elec. gtr. w/ B-string bender.

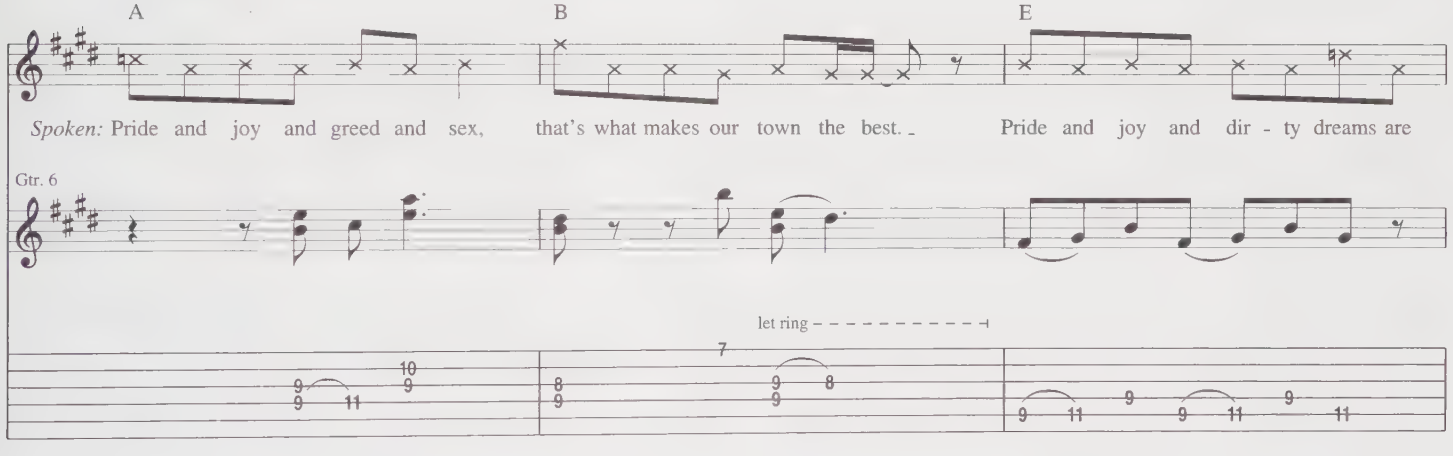

G5
C5
E
F#
E
G#
A
B5
open
2fr
open
4fr
5fr
Spoken: Oh.
8va
loco
* past fretboard

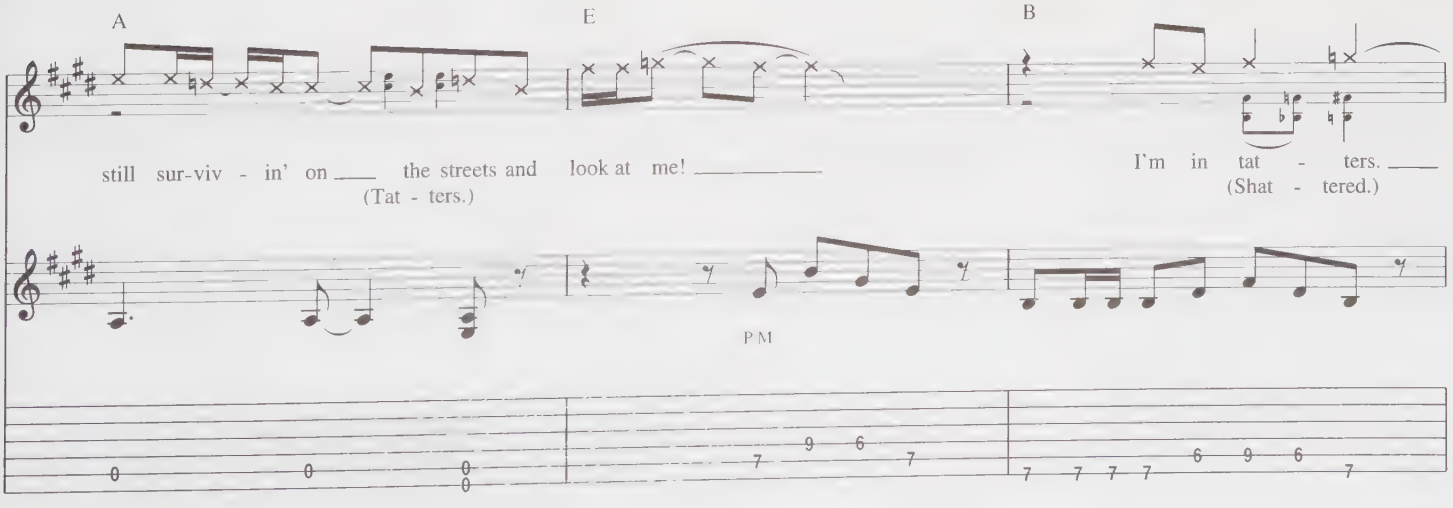
Chorus

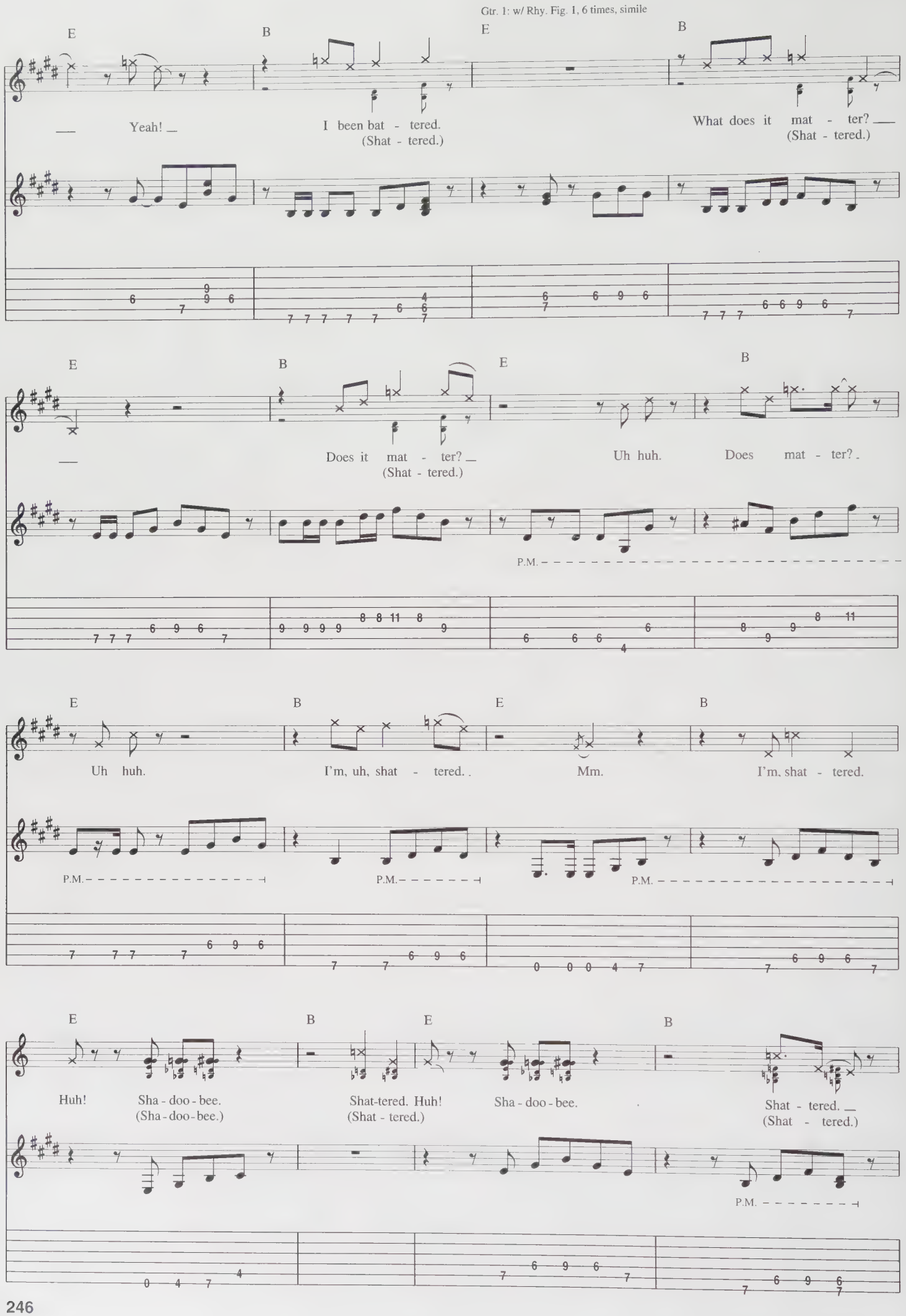

Gtr. 1: w/ Rhy. Fig. 1, simile
Gtrs. 2 & 3 tacet
E5
Gtr. 5 tacet
B5
E
Gtr. 4 tacet
B
look at me!
I'm in tat - ters.
(Shat - tered.)
I'm in tat - ters.
(Shat - tered.)
Gtr. 5
Gtr. 4
* full
* Pull down on the neck w/ frethand (behind slide) to activate B-Bender.



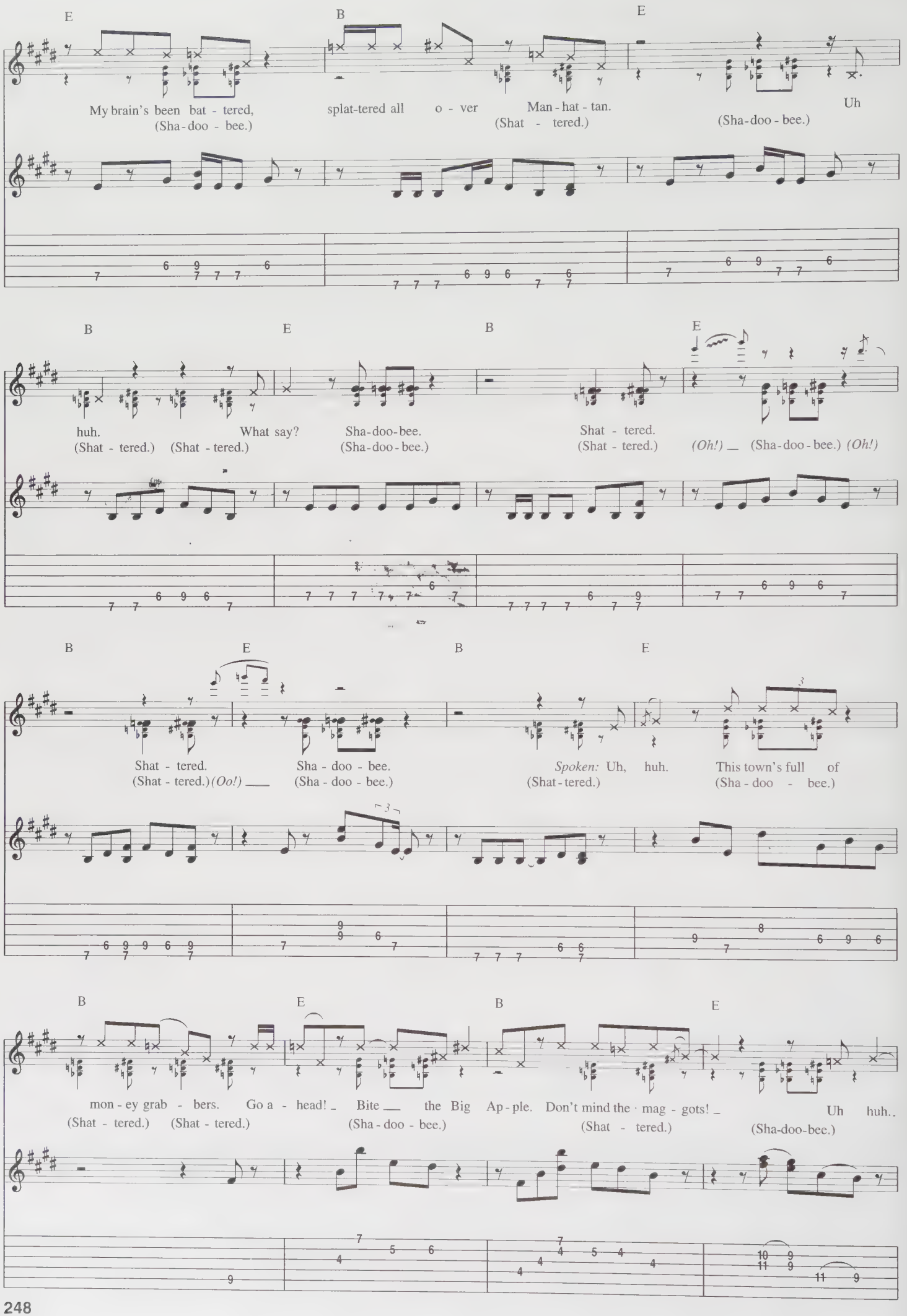
Gtr. 1: w/ Rhy. Fig. 2, simile
Gtr. 7 tacet

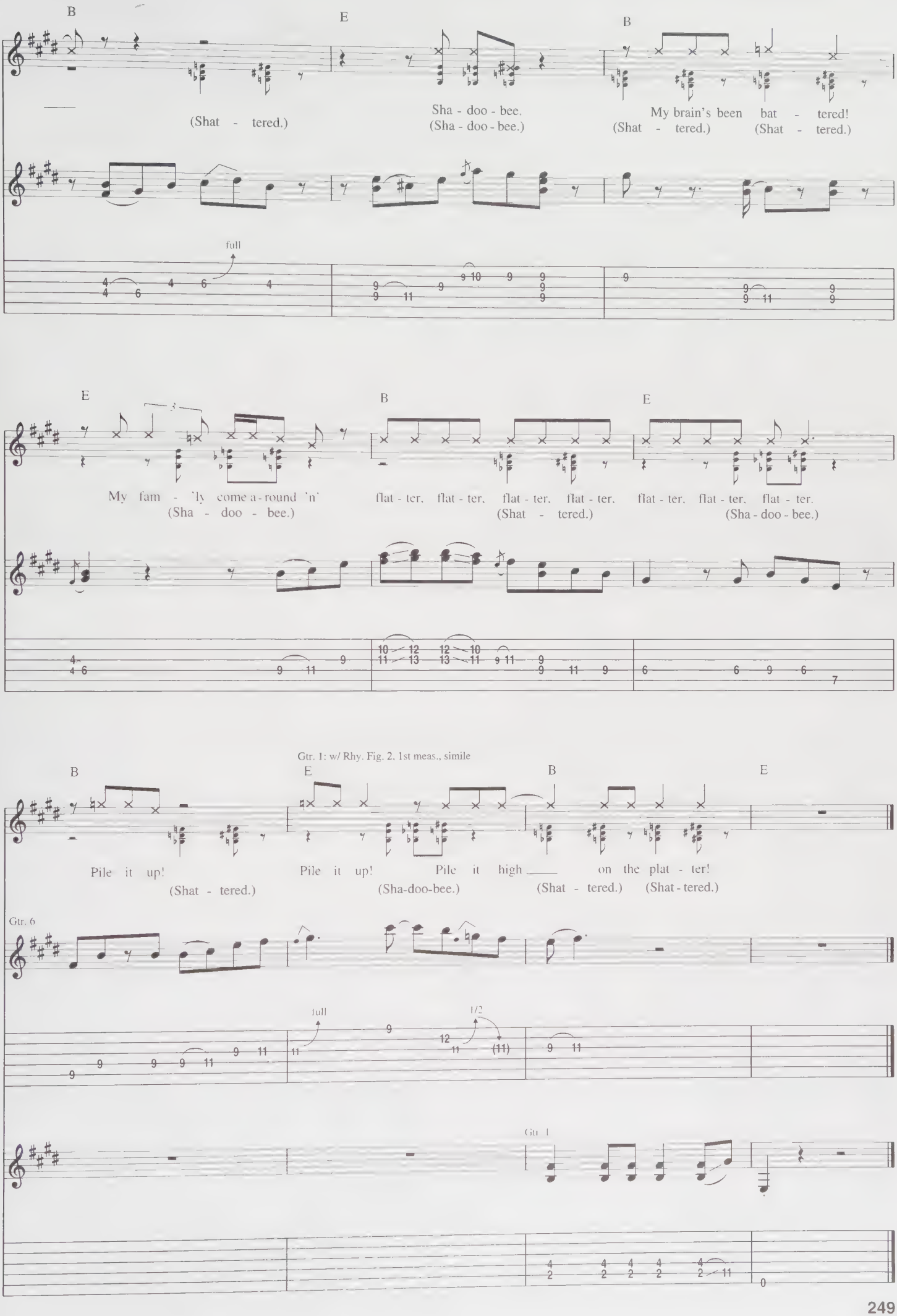





Gtr. 1: w/ Rhy. Fig. 1, 6 times, simile
E
B
E
B
Yeah!
I been bat - tered.
(Shat - tered.)
What does it mat - ter?
(Shat - tered.)
E
B
E
B
Does it mat - ter?
(Shat - tered.)
Uh huh.
Does mat - ter?
P.M.
E
B
E
B
Uh huh.
I'm, uh, shat - tered.
Mm.
I'm, shat - tered.
P.M.
P.M.
P.M.
E
B
E
B
Huh!
Sha - doo - bee.
(Sha - doo - bee.)
Shat-tered. Huh!
(Shat - tered.)
Sha - doo - bee.
Shat - tered.
(Shat - tered.)
P.M.

E
B
E
Sha - doo - bee.
(Sha - doo - bee.)
(Shat - tered.)
(Shat - tered.)
Spoken: Don't you know the crime rate's go in' -
(Sha - doo - bee.)
B
E
B
up, up, up, up, up?
(Shat - tered.)
(Sha - doo - bee.)
To live in this town you must be
(Shat - tered.)
E
B
E
tough, tough, tough, tough, tough, tough, tough!
(Sha - doo - bee.)
(Shat - tered.)
(Shat - tered.)
We got rats on the West Side,
(Sha - doo - bee.)
B
E
B
bed - bugs up - town.
(Shat - tered.)
What a mess!
This town's in tat - ters.
(Sha - doo - bee.)
I been shat-tered.
(Shat - tered.)


E
B
E
My brain's been bat - tered,
(Sha - doo - bee.)
splat-tered all o - ver Man - hat - tan.
(Shat - tered.)
Uh
(Sha - doo - bee.)
B
E
B
E
huh.
(Shat - tered.)
What say?
(Shat - tered.)
Sha - doo - bee.
(Sha - doo - bee.)
Shat - tered.
(Shat - tered.)
(Oh!) _
(Sha - doo - bee.)
(Oh!)
B
E
B
E
Shat - tered.
(Shat - tered.) (Oo!) ___
Sha - doo - bee.
(Sha - doo - bee.)
Spoken: Uh, huh.
(Shat - tered.)
This town's full of
(Sha - doo - bee.)
3
B
E
B
E
mon - ey grab - bers.
(Shat - tered.)
Go a - head! _
(Shat - tered.)
Bite ___
(Sha - doo - bee.)
the Big Ap - ple.
Don't mind the · mag - gots! _
(Shat - tered.)
Uh huh..
(Sha-doo-bee.)


B
E
B
(Shat - tered.)
Sha - doo - bee.
(Sha - doo - bee.)
My brain's been bat - tered!
(Shat - tered.)
(Shat - tered.)
full
E
B
E
My fam - 'ly come a - round 'n'
(Sha - doo - bee.)
flat - ter, flat - ter, flat - ter, flat - ter,
(Shat - tered.)
flat - ter, flat - ter, flat - ter.
(Sha - doo - bee.)
Gtr. 1: w/ Rhy. Fig. 2, 1st meas., simile
B
E
B
E
Pile it up!
(Shat - tered.)
Pile it up!
(Sha-doo-bee.)
Pile it high
on the plat - ter!
(Shat - tered.)
(Shat - tered.)
Gtr. 6
full
1/2
(11)
Gtr. 1

Smoke on the Water

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

*Chord symbols reflect implied tonality.

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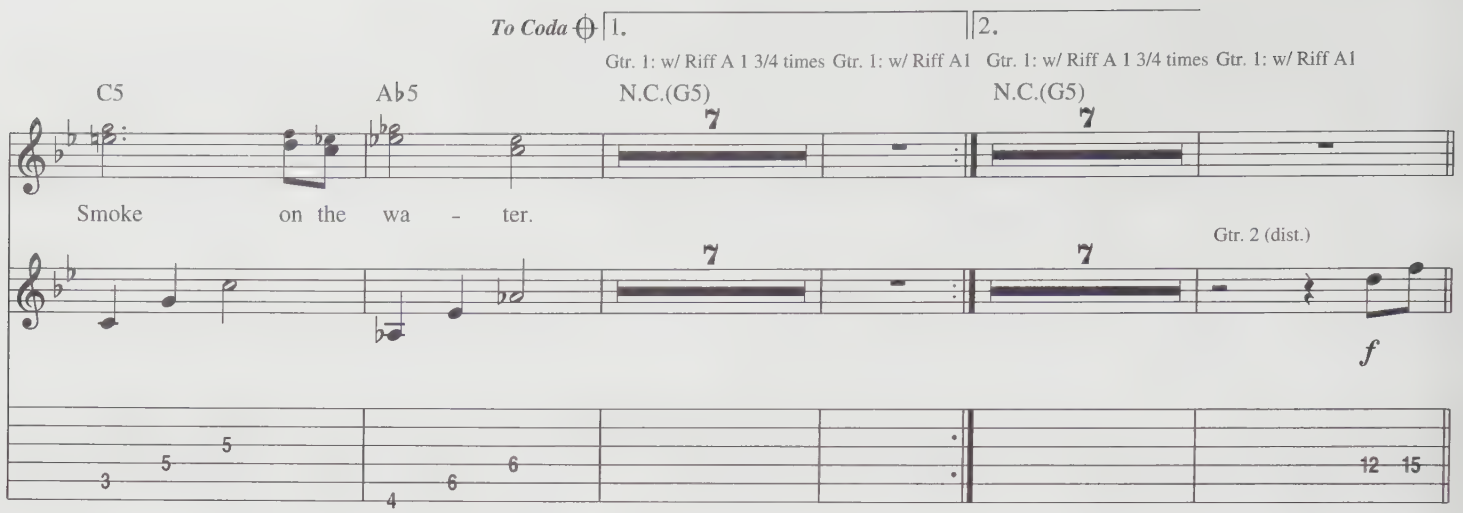
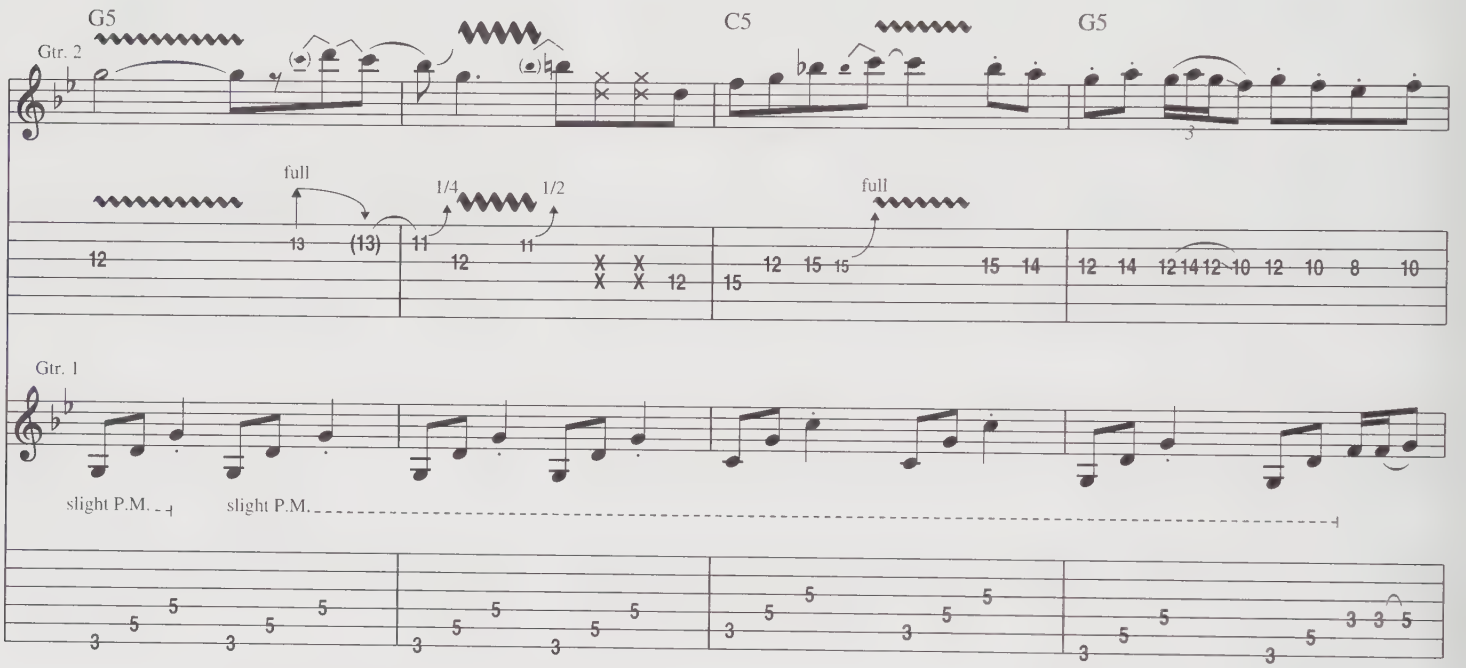
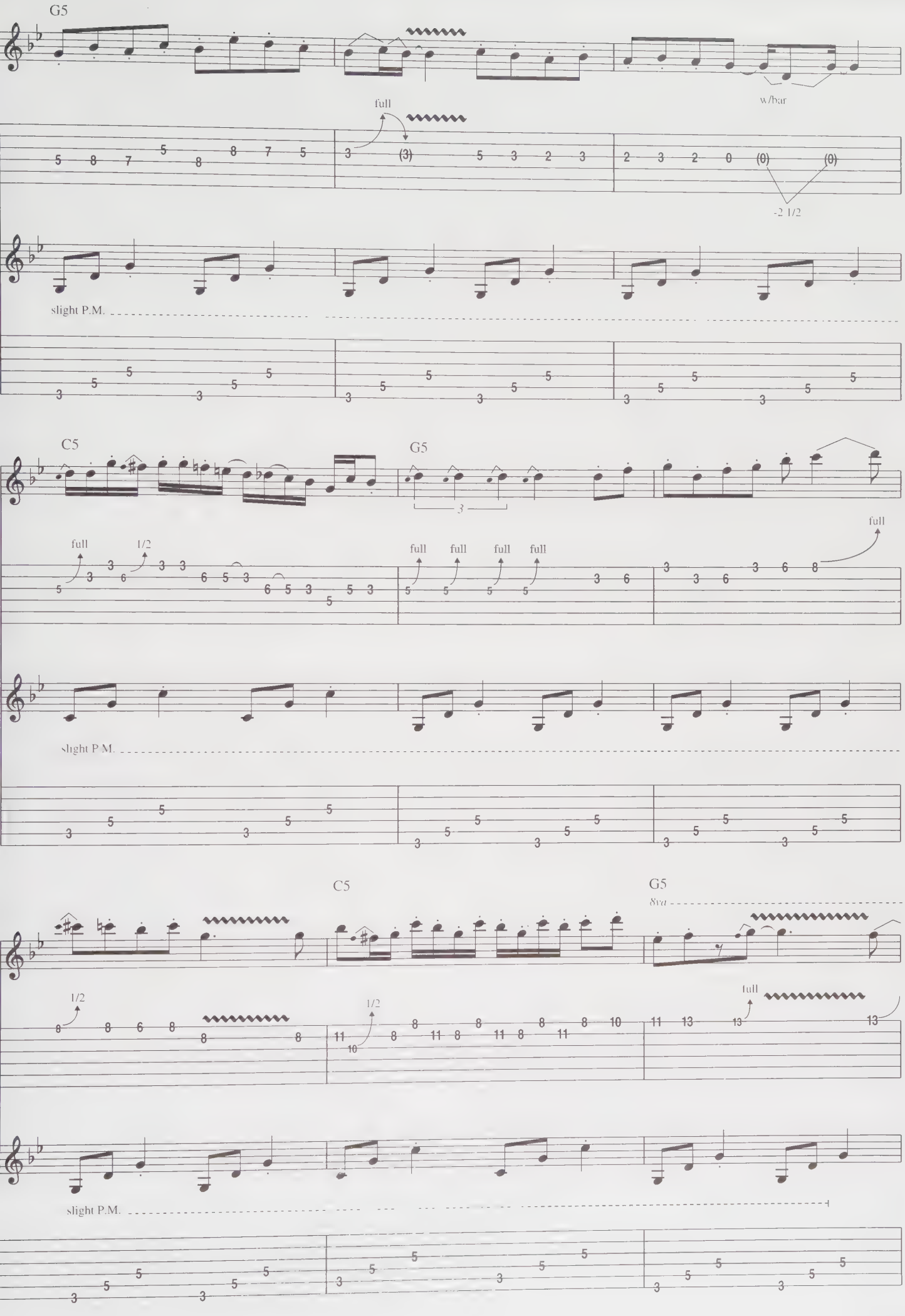
Gtr. 1: w/ Riff B, 3 times, simile


To Coda
1.
2.
Gtr. 1: w/ Riff A 1 3/4 times
Gtr. 1: w/ Riff A1
Gtr. 1: w/ Riff A 1 3/4 times
Gtr. 1: w/ Riff A1
C5
A♭5
N.C.(G5)
N.C.(G5)
Smoke on the wa - ter.
Gtr. 2 (dist.)
f

Guitar Solo


G5
C5
G5
Gtr. 2
full
1/4
1/2
full
Gtr. 1
slight P.M.
slight P.M.

C5
full
1/2
full
full
full
full
slight P.M.


G5
w/bar
full
-2 1/2
slight P.M.
C5
G5
full
1/2
full
full
full
full
full
slight P.M.
C5
G5
8va
1/2
1/2
full
slight P.M.

C5
8va
full
full
full
full
full
F5
loco
full
1/2
1/4
1/2
grad. bend
Gtr. 1: w/ Riff A, 1 3/4 times
Gtr. 2
N.C.(G5)
full
3/4
1/2
1/4
D.S. al Coda
Gtr. 2 tacet
Gtr. 1: w/ Riff A1
full

⊕ *Coda*

Gtr. 1: w/ Riff A, 4 times

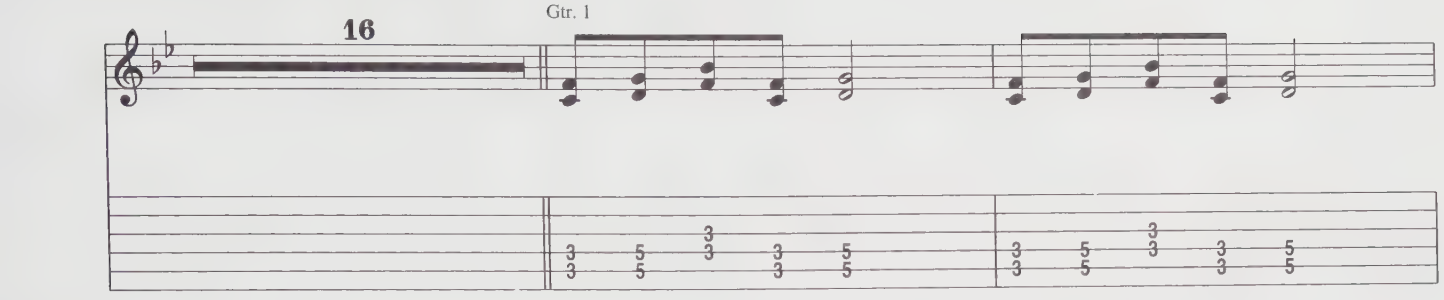
N.C.(G5)

Outro-Organ Solo

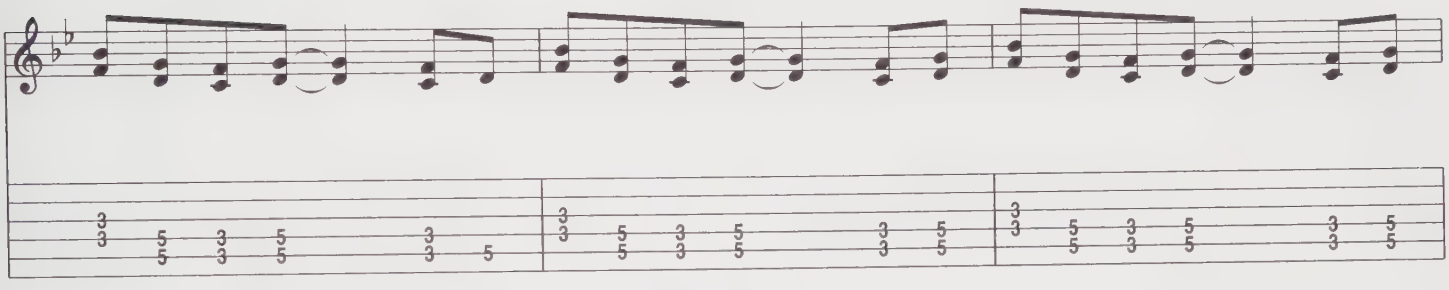
N.C.(G5)

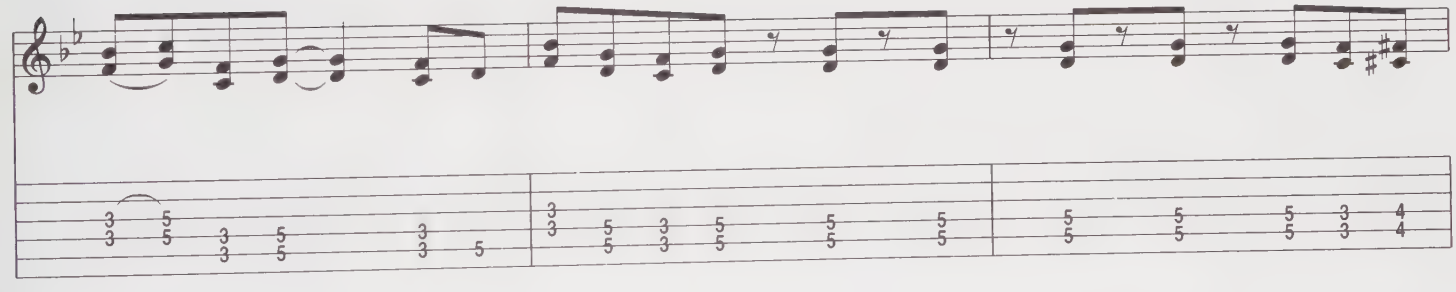
Gtr. 1

16



Begin Fade

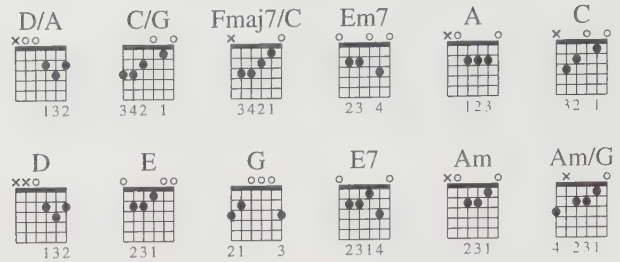




Fade Out

Space Oddity

Words and Music by David Bowie



Intro
Slowly ♩ = 68

Fmaj7 Em

Gtr. 1 (acous.)

ppp * *grad. cresc.*
let ring throughout

* Fade in, next 8 meas.

Fmaj7 Em Fmaj7

Gtr. 2 (elec.)

8va

pp
w/ clean tone & amp vibrato
Harm.

Gtr. 1

Em Fmaj7 Em

8va

Harm.

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Verse
C/G
Em
C/G
1. Ground Con-trol to Ma - jor Tom.
Ground Con-trol to Ma - jor Tom.
Fill 1
8va
mf
Harm.
12
12
12
Rhy. Fig. 1
mf
Em
Am
Am/G
Gtr. 2 tacet
D/A
Take your pro-tein pills and put your hel-met on.
8va
End Fill 1
Harm
7
12
End Rhy. Fig. 1
Gtr. 1: w/ Rhy. Fig. 1, simile
Gtr. 2: w/ Fill 1
C/G
Em
C/G
Ground Con-trol to Ma - jor Tom.
Com-menc-ing count-down, en-gines
(Spoken: Ten, nine, eight, seven, six, five,
Em
Am
Am/G
D/A
Gtr. 1
on.
Check ig-ni-tion and may God's love be with you.
four, three, two, one, liftoff.)

Gtr. 1 tacet
N.C.

Verse

C/G

Rhy. Fig. 2

Gtr. 1

(cont. in notation)

2. This is Ground Con-trol _ to Ma - jor Tom,_

Gtr. 2

loco

8va

15ma

w/ slide

full

11 13 13 15 15 17 18 25 27 34 X X X X X X

* Slide positioned over imaginary frets.

Gtr. 2 tacet

E7 F Fm C/G

___ you've real - ly made the grade. ___ And the pa - pers want to know_ whose shirts you wear_

Gtr. 1

F Fm C/G F

___ Now it's time to leave the cap - sule if you dare. ___

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2, simile

C/G E7 F

This is Ma - jor Tom _ to Ground Con-trol, __ I'm stepping through the door. _____ And I'm

Fm C/G F Fm C/G F

float-ing in a most_ pe-cu - liar way. ___ And the stars_ look ver-y dif-fer-ent to - day. ___ For

Chorus

Gtr. 3: w/ Fill 2, 2nd time

Fmaj7/C Em7 Fmaj7/C

here am I { sit-ting in a / float-ing 'round my } tin can, ___ far ___ a-bove_ the { world_ / moon_

Gtr. 1

Em7 B♭ Am G

Plan-et Earth_ is blue, and there's noth-ing I can

Interlude

To Coda

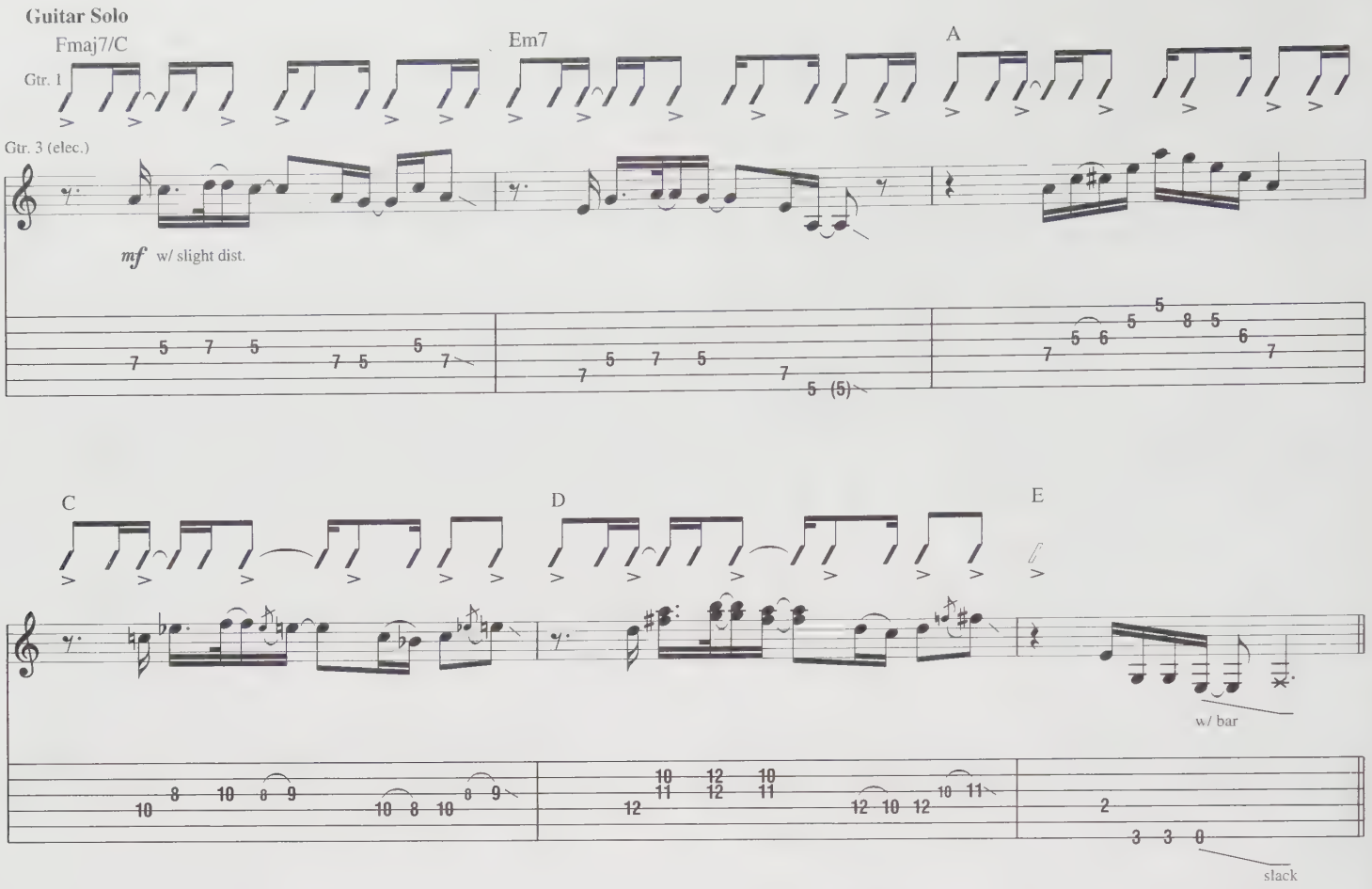
F C F G A C F G A Fmaj7

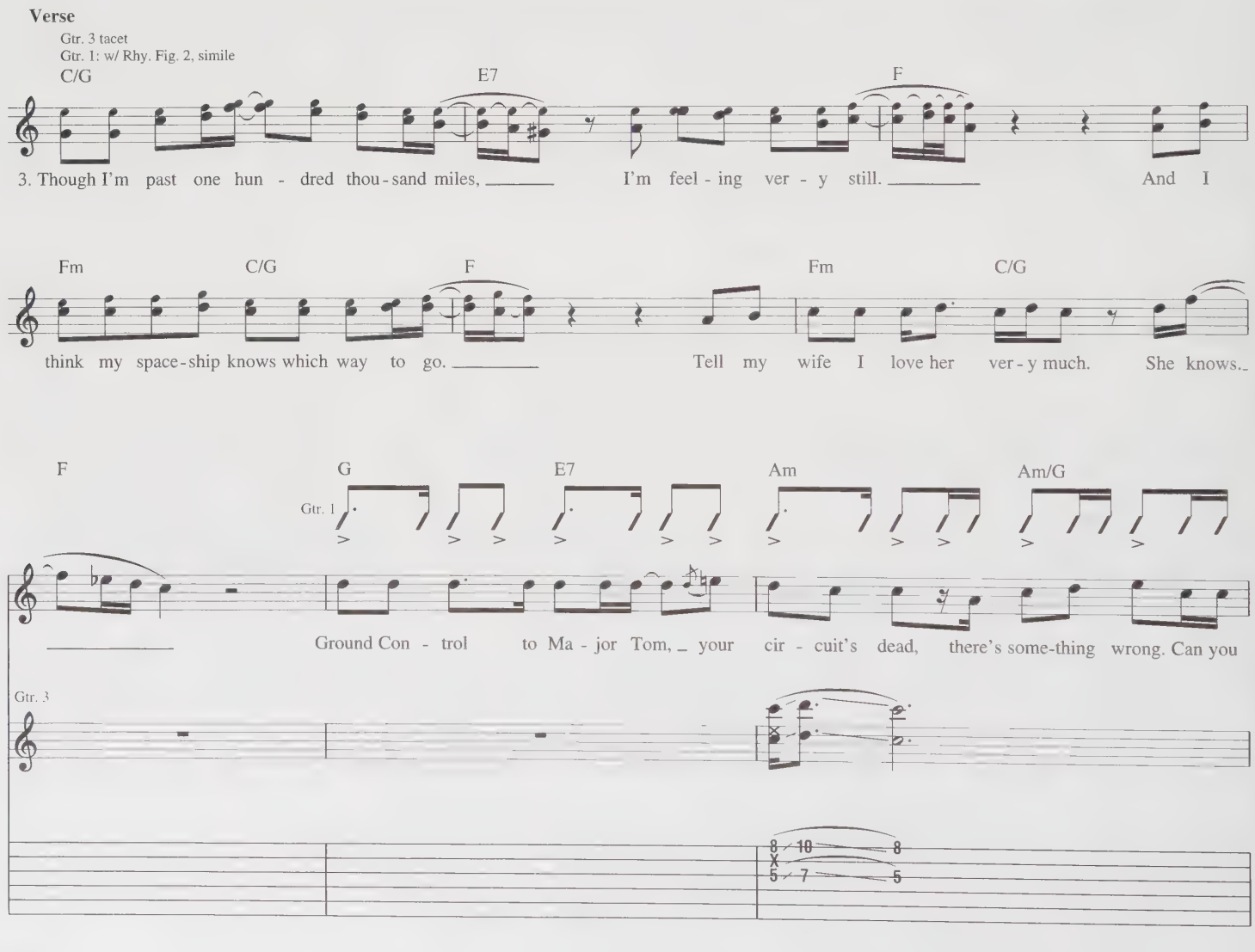
do.

(cont. in slash)

Fill 2

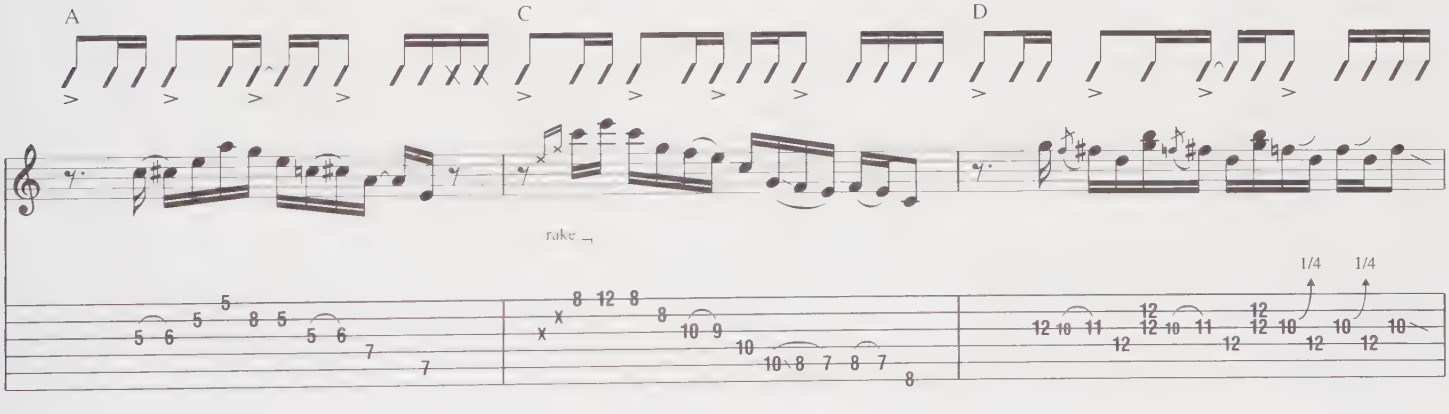
Gtr. 3


Guitar Solo
Fmaj7/C
Em7
A
Gtr. 1
Gtr. 3 (elec.)
mf w/ slight dist.
C
D
E
w/ bar
slack

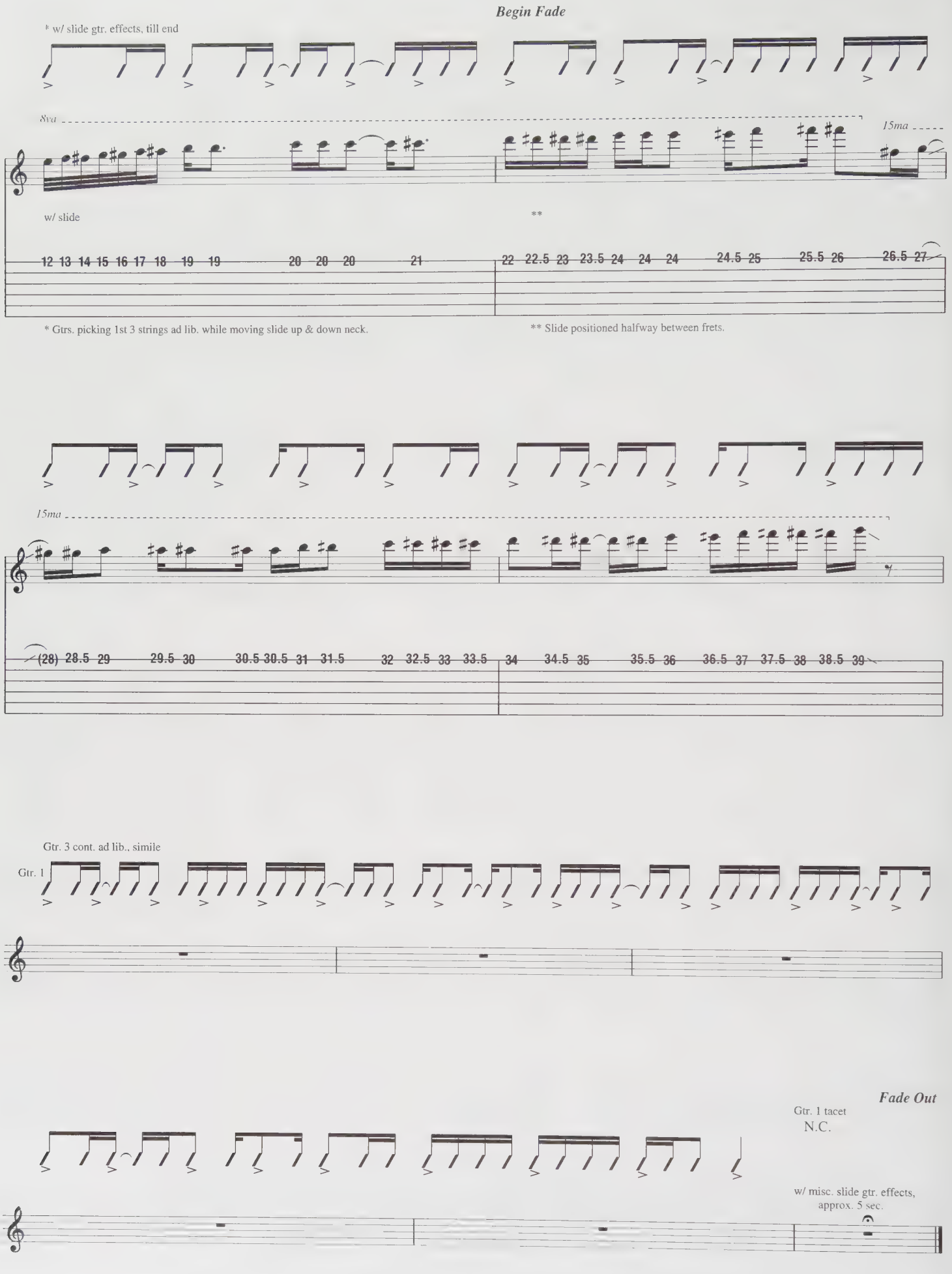

Verse
Gtr. 3 tacet
Gtr. 1: w/ Rhy. Fig. 2, simile
C/G
E7
F
3. Though I'm past one hun - dred thou - sand miles, I'm feel - ing ver - y still. And I
Fm
C/G
F
Fm
C/G
think my space - ship knows which way to go. Tell my wife I love her ver - y much. She knows..
F
G
E7
Am
Am/G
Gtr. 1
Ground Con - trol to Ma - jor Tom, your cir - cuit's dead, there's some-thing wrong. Can you
Gtr. 3

D/A
C/G
G
D.S. al Coda
hear me Ma - jor Tom? _ Can you hear me Ma - jor Tom? _ Can you hear me Ma - jor Tom? _ Can you...

Coda
Outro-Guitar Solo
Fmaj7/C
Em7
Gtr. 1
Gtr. 3

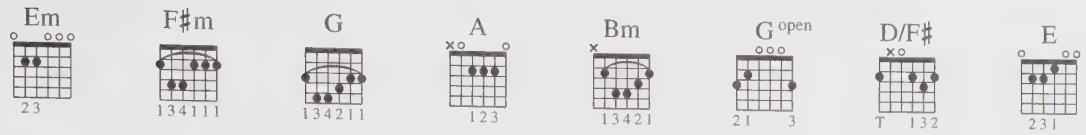

A
C
D
rake
1/4
1/4

E


Begin Fade
* w/ slide gtr. effects, till end
8va
15ma
w/ slide
**
12 13 14 15 16 17 18 19 19 20 20 20 21 22 22.5 23 23.5 24 24 24 24.5 25 25.5 26 26.5 27
* Gtrs. picking 1st 3 strings ad lib. while moving slide up & down neck.
** Slide positioned halfway between frets.
15ma
(28) 28.5 29 29.5 30 30.5 30.5 31 31.5 32 32.5 33 33.5 34 34.5 35 35.5 36 36.5 37 37.5 38 38.5 39
Gtr. 3 cont. ad lib., simile
Gtr. 1
Fade Out
Gtr. 1 tacet
N.C.
w/ misc. slide gtr. effects,
approx. 5 sec.

The Story in Your Eyes

Words and Music by Justin Hayward



Intro

Moderately fast Rock ♩ = 172

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Gtr. 3: w/ Fill 1

C/A Dadd9/A N.C. Am Bm11/A C/A E7#9 N.C.

End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 1

Am Bm11/A C/A Dadd9/A N.C. Am Bm11/A C/A Bm11/A N.C.

Gtr. 1 Rhy. Fig. 3 End Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 2: w/ Rhy. Fig. 2

Am Bm11/A C/A Dadd9/A N.C. Am Bm11/A C/A E7#9

Gtr. 3: w/ Fill 2

1. I've been _

Fill 1

Gtr. 3 (elec.)

mf

w/ dist.

Fill 2

Gtr. 3

8va

𝄋 𝄋 Verse

3rd time, Bkgd. Voc.: w/ Voc. Fig. 2

2nd time, Bkgd. Voc.: w/ Voc. Fig. 1

Am D

think - ing 'bout our for - tune, and I've de -
sound we make to - geth - er is the
fi - nal line is o - ver and it's

Gtr. 1 **Rhy. Fig. 4**

P.M. P.M.

Gtr. 2 **Rhy. Fig. 4A**

Am D

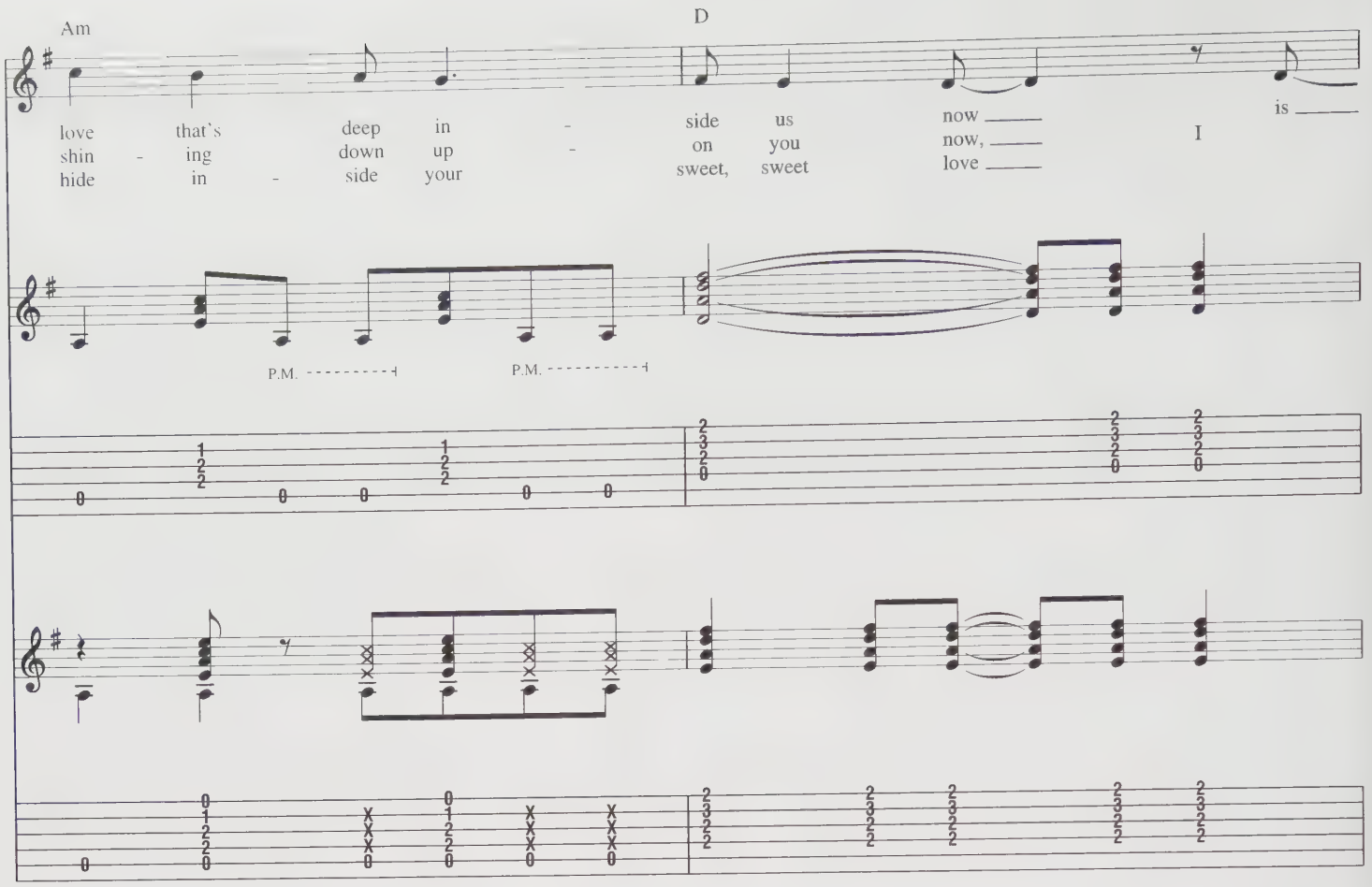
cid - ed that we're real - ly not to blame, for the
mu - sic to the sto - ry in your eyes. It's been
cer - tain that the cur - tain's gon - na fall. I can

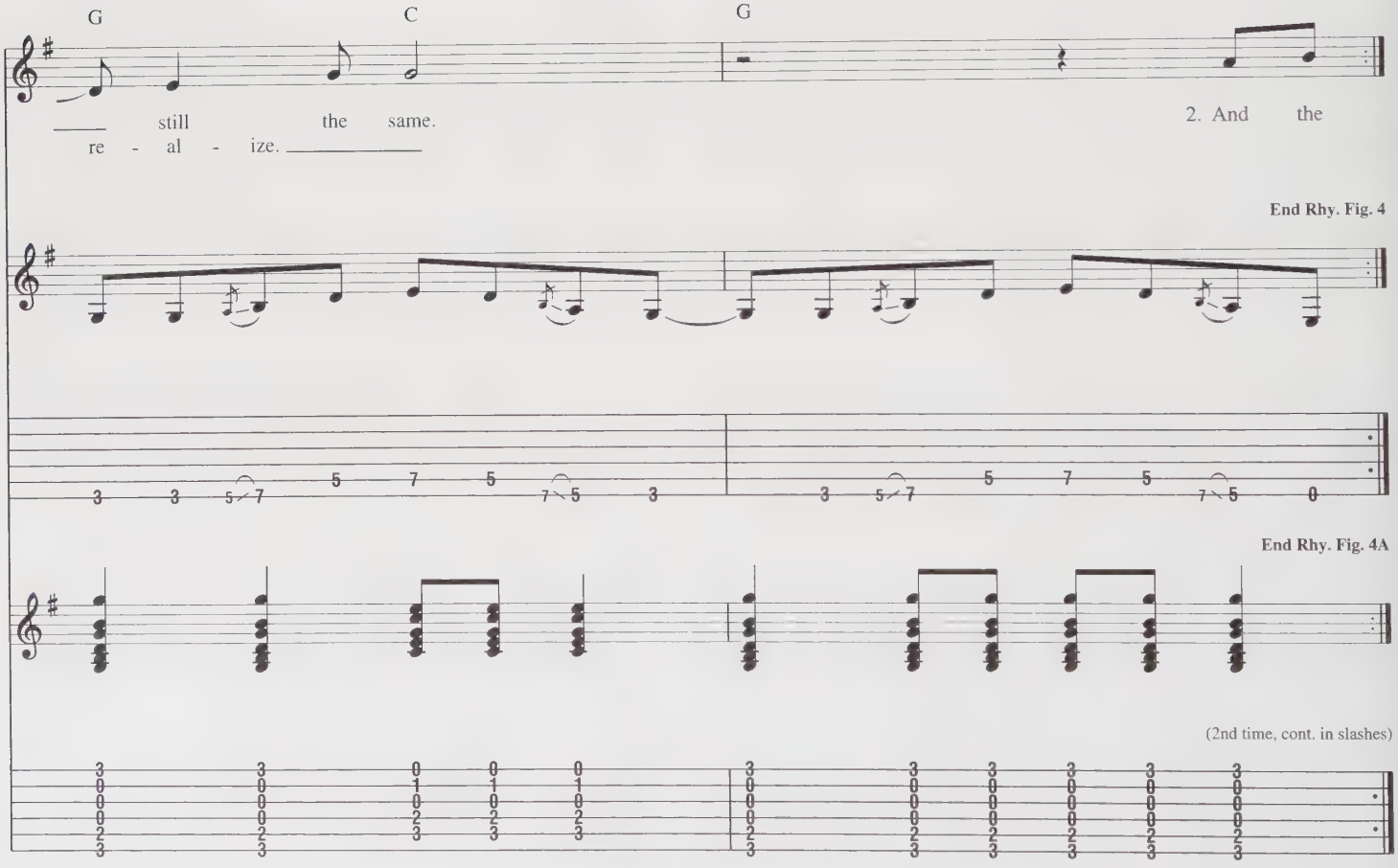
P.M. P.M.

Voc. Fig. 1

Is the mu - sic to the sto - ry in your eyes.

To Coda 2 ⊕

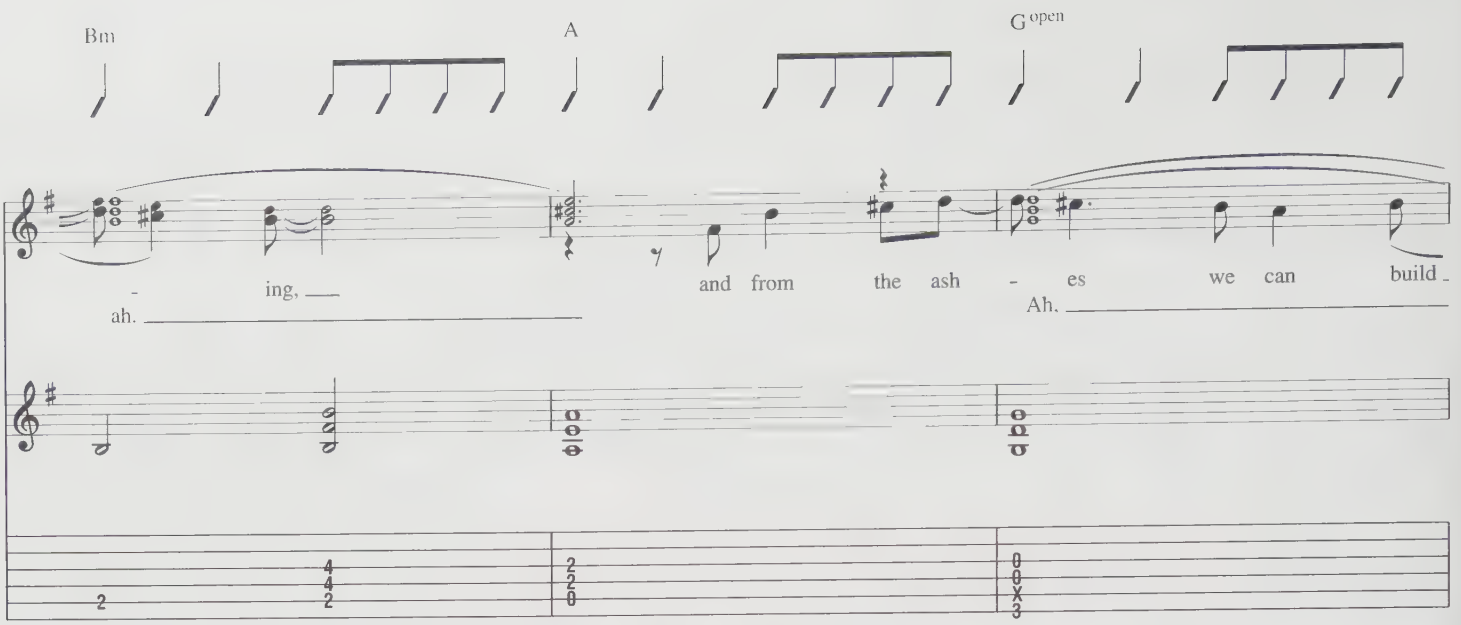

Am
D
love that's deep in - side us now ____ is ____
shin - ing down up - on you now, ____
hide in - side your sweet, sweet love ____
I
P.M.
P.M.


G
C
G
____ still the same.
re - al - ize. ____
2. And the
End Rhy. Fig. 4
End Rhy. Fig. 4A
(2nd time, cont. in slashes)

𝄋 Chorus

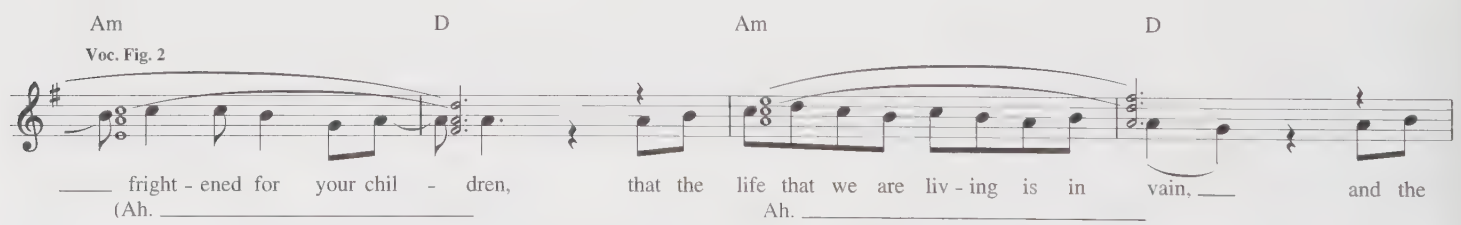
2nd time, Gtr. 3 tacet

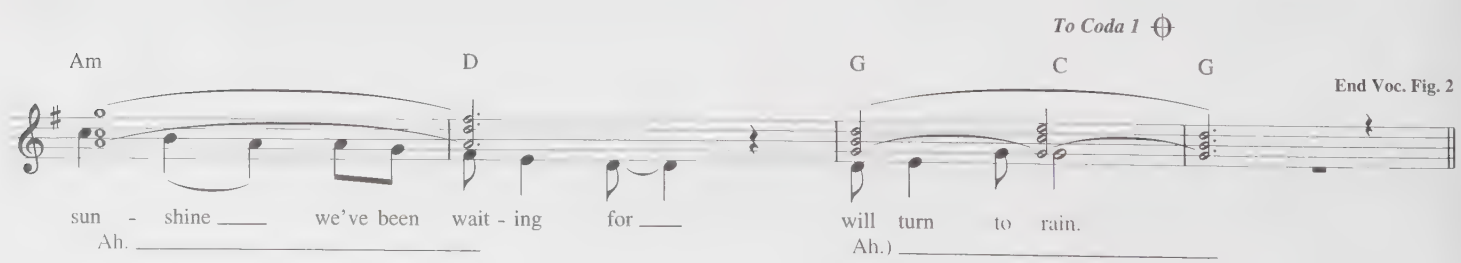
*T = thumb on 6th string



Verse

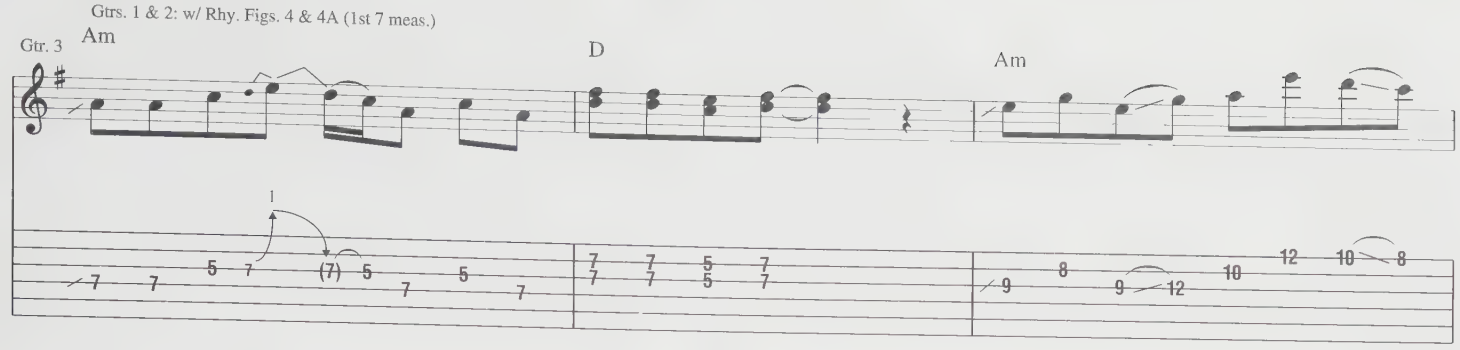
Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A





Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A (1st 7 meas.)



D.S. al Coda 1

⊕ Coda 1

D.S.S. al Coda 2

5. When the

⊕ Coda 2

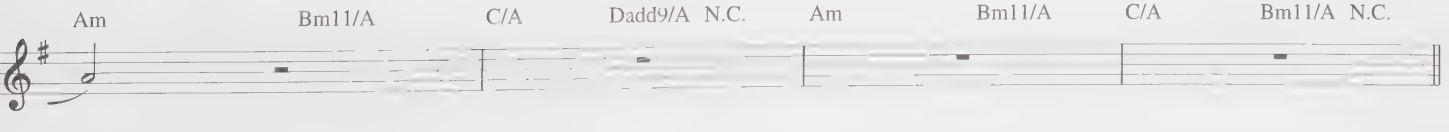
Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A (last 2 meas.)

for - ev - er - more.

(Ah.)

Interlude

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 3



Piano Solo

Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2: w/ Rhy. Fig. 1 (2 times)

Am Bm11/A C/A Dadd9/A N.C. Am Bm11/A C/A Bm11/A N.C.

Voc. Fig. 3 **End Voc. Fig. 3**

(Ah.) (Ah.)

Bkgd. Voc.: w/ Voc. Fig. 3

Gtr. 1: w/ Rhy. Fill 1

Am Bm11/A C/A Dadd9/A N.C. Am Bm11/A

Gtr. 1 **Rhy. Fill 1** **End Rhy. Fill 1**

Outro Guitar Solo

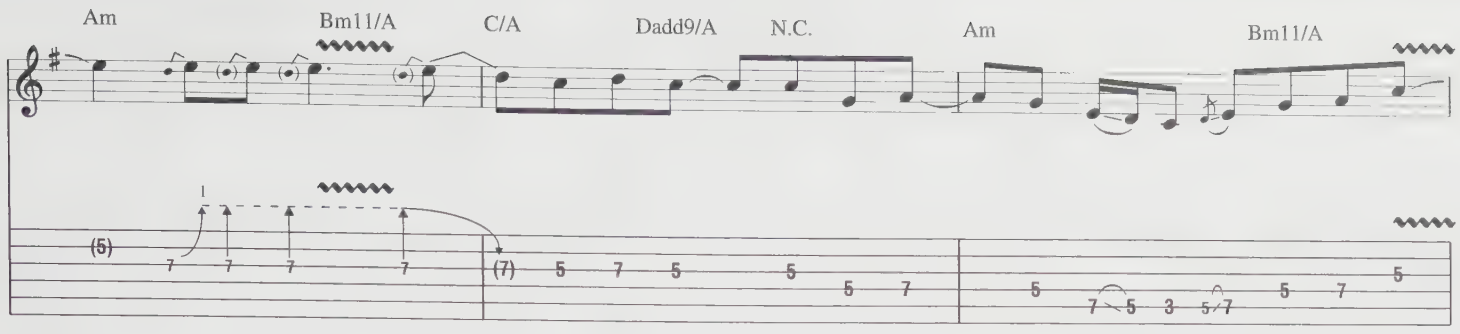
w/ Lead Voc. ad lib. (till end)
Bkgd. Voc.: w/ Voc. Fig. 3 (till end)
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 3 (till end)

C/A Bm11/A N.C. Am Bm11/A C/A Dadd9/A N.C.

Gtr. 3

Am Bm11/A C/A Bm11/A N.C. Am Bm11/A

C/A Dadd9/A N.C. Am Bm11/A C/A Bm11/A N.C.



Begin fade

Fade out

Susie-Q

Words and Music by Dale Hawkins, Stan Lewis and Eleanor Broadwater

Intro

Moderate Rock ♩ = 126

Em7

Gtr. 1 (clean)

(drums)

6

mf

w/ pick & fingers

1/2

Gtr. 1

1/2

1/2

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 2 (clean)

mf

𝄋 Verse

Gtr. 2: w/ Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 1, 2 times

Em7

1., 3. Oh, Su - sie - Q.

Rhy. Fig. 2

Oh, Su - sie - Q.
Well, say that you'll be true.

Oh, Su - sie - Q,
Well, say that you'll be true

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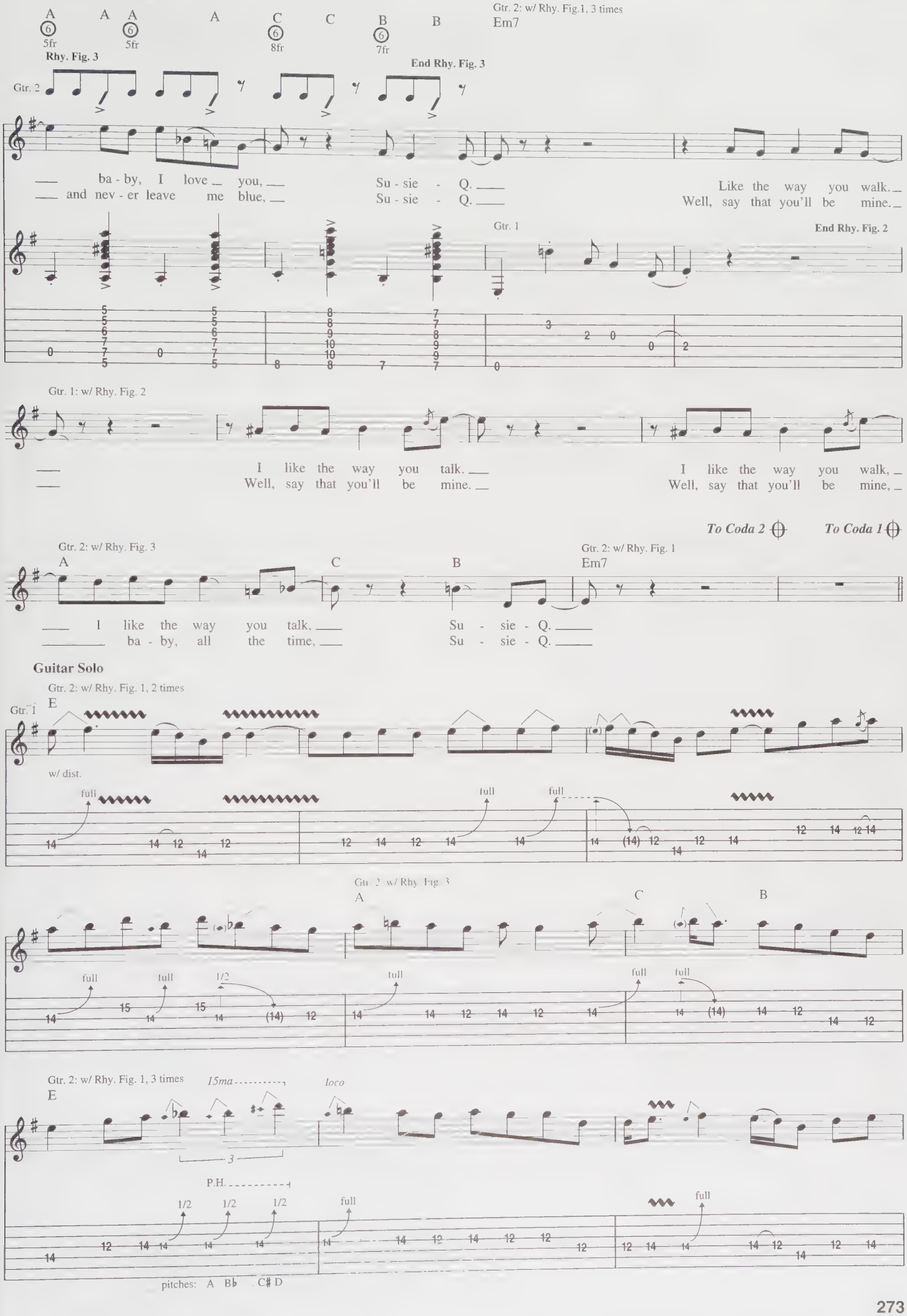
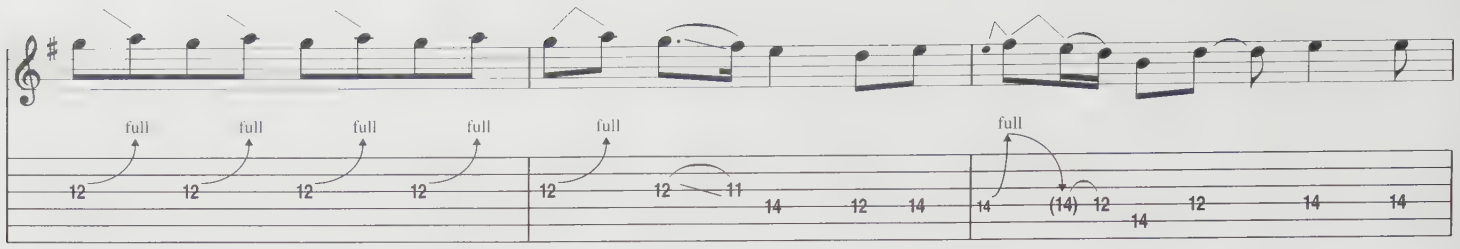

A A A A C C B B
5fr 5fr 8fr 7fr
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 2
Gtr. 2: w/ Rhy. Fig.1, 3 times
Em7
ba - by, I love you, Su - sie - Q. Like the way you walk.
and nev - er leave me blue, Su - sie - Q. Well, say that you'll be mine.
Gtr. 1
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2
I like the way you talk. I like the way you walk,
Well, say that you'll be mine. Well, say that you'll be mine,
To Coda 2
To Coda 1
Gtr. 2: w/ Rhy. Fig. 3
A C B
Gtr. 2: w/ Rhy. Fig. 1
Em7
I like the way you talk, Su - sie - Q.
ba - by, all the time, Su - sie - Q.
Guitar Solo
Gtr. 2: w/ Rhy. Fig. 1, 2 times
Gtr. 1
E
w/ dist.
full
Gtr. 2: w/ Rhy. Fig. 3
A C B
full 1/2
Gtr. 2: w/ Rhy. Fig. 1, 3 times
E
15ma
loco
3
P.H.
1/2 1/2 1/2
full
pitches: A B♭ C♯ D



Gtr. 2: w/ Rhy. Fig. 3

A

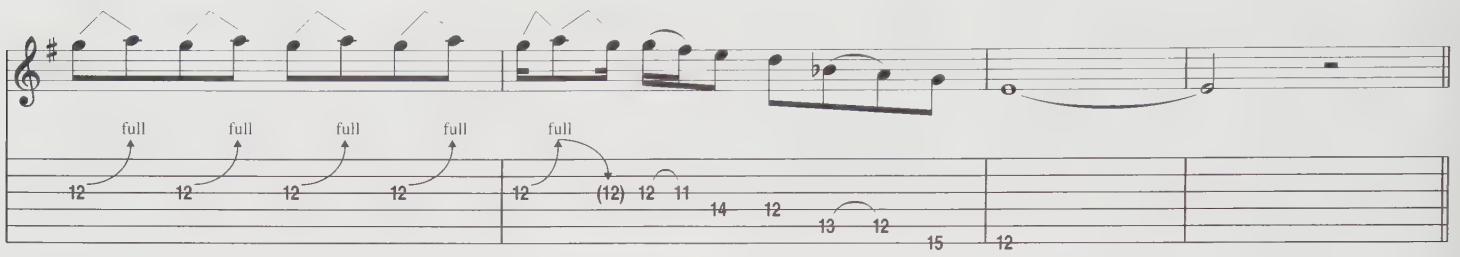
C

B

Gtr. 2: w/ Rhy. Fig. 1

Gtr. 3: w/ Fill 1

E



1., 2., 3.

4.

D.S. al Coda 1

Interlude

Gtr. 2: w/ Rhy. Fig. 1

Em7

Coda 1

Guitar Solo

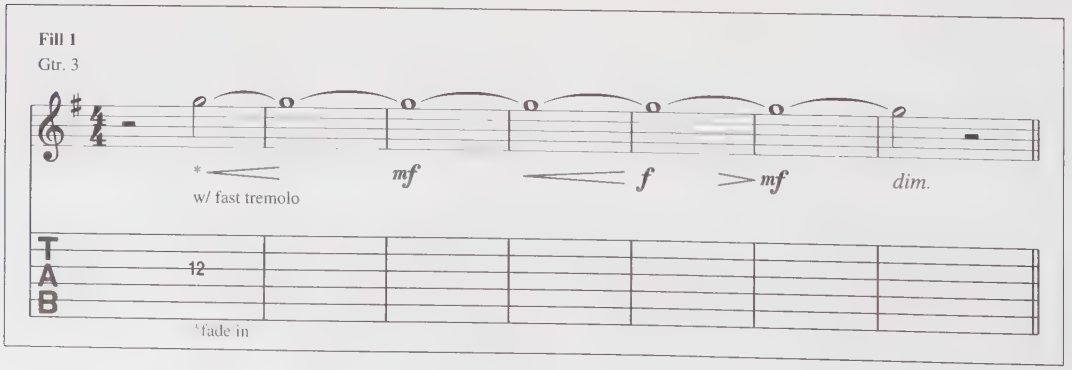
Gtr. 2: w/ Rhy. Fig. 1, 4 times

E

Gtr. 1

Fill 1

Gtr. 3



E
Em
E
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 2
Gtr. 1
let ring
let ring
let ring

Gtr. 2: w/ Rhy. Fig. 4, 3 times
Em
E
Em
E
Oo,
oo,
oo,
oo,
let ring
let ring
let ring
(4)

Gtr. 2: w/ Rhy. Fig. 1, 2 times
Em
E
oo,
oo,
oo,
let ring
(4)
1., 2., 3.
4.
D.S. al Coda 2

Interlude
Gtr. 2: w/ Rhy. Fig. 1
Em7
3. Oh, Su - sie - Q.
1/2

Coda 2

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 1, 2 times
Em7

Oh, Su - sie - Q. Oh, Su - sie - Q.

Gtr. 2: w/ Rhy. Fig. 3
A C B
Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Fill 2
Em7

Oh, Su - sie - Q, ba - by, I love you, Su - sie - Q.

Outro-Solo

Gtr. 2: w/ Rhy. Fig. 1, till fade, simile
E

Gtr. 1

w/ dist.

full full full full full

full full full

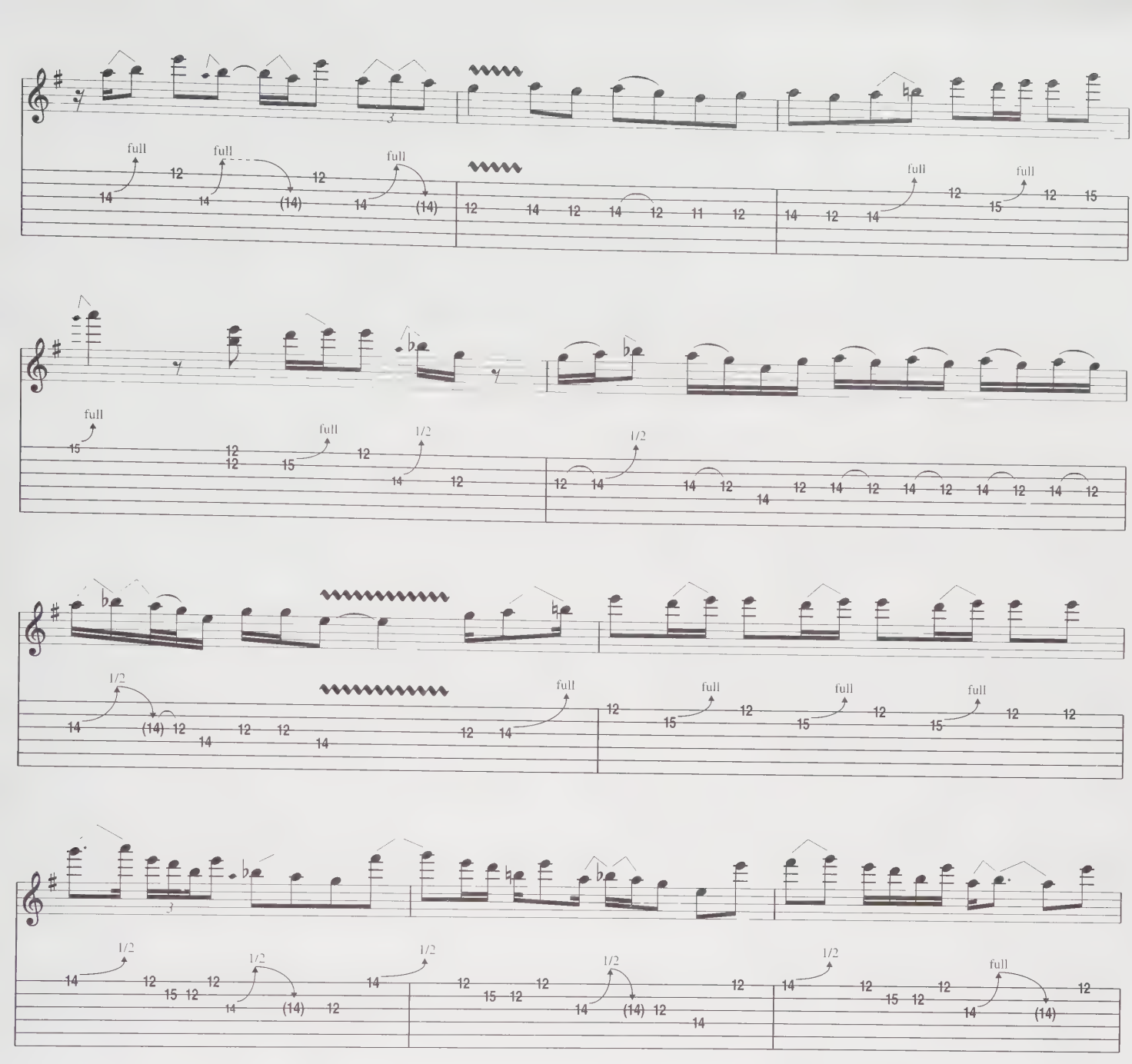
1/2 1/2 1/2 full full 1/2 full

Fill 2
Gtr. 3

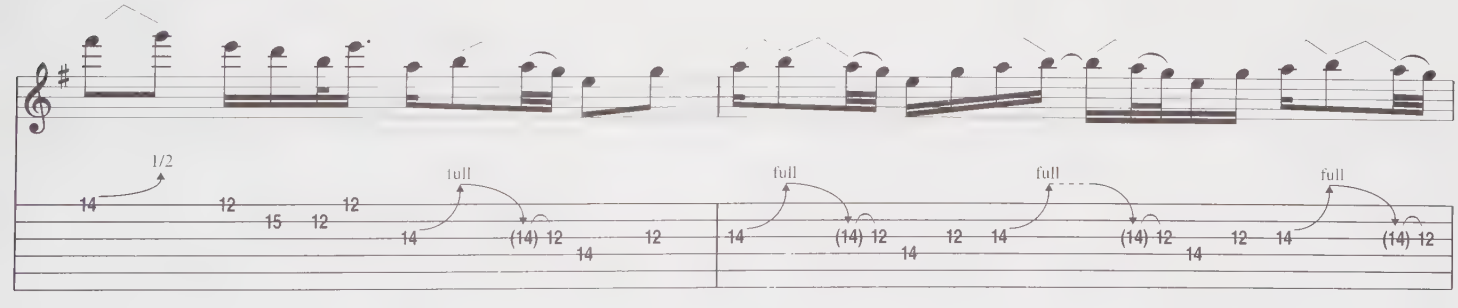
w/ fast tremolo *mf* *f* *p* *dim.*

grad. bend 1/2 full

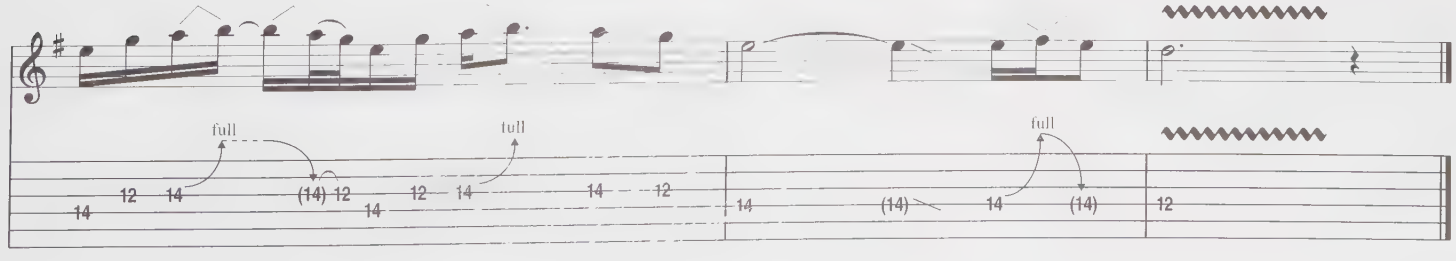
*Fade in



Begin Fade

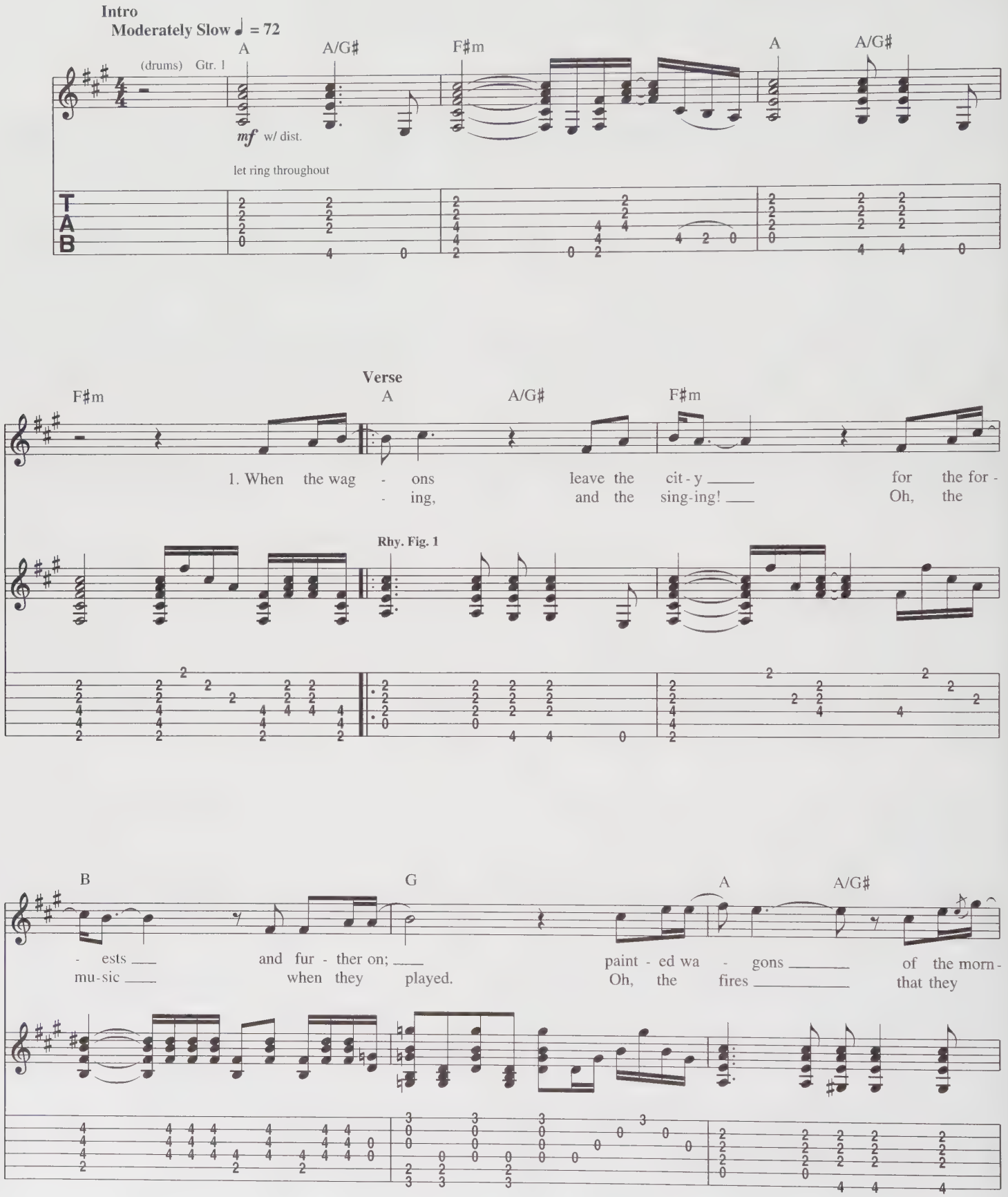


Fade Out



Theme for an Imaginary Western

Words and Music by Jack Bruce and Pete Brown



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F♯m B

Gtr. 1: w/ Rhy. Fill 1, 2nd time

D5 D7 D5 D7 D5 D7

- ing. dust - y roads where they have gone. Some-times

start - ed; oh the girls with no re - gret. Some-times

A A/G♯ F♯m B

trav - 'lin' through the dark - ness met the sum-mer com-in' home

they found it, some-times they kept it; of - ten lost it a - long the way.

G A A/G♯ F♯m N.C.(E)

Fall - en fac - es by the way - side looked as if

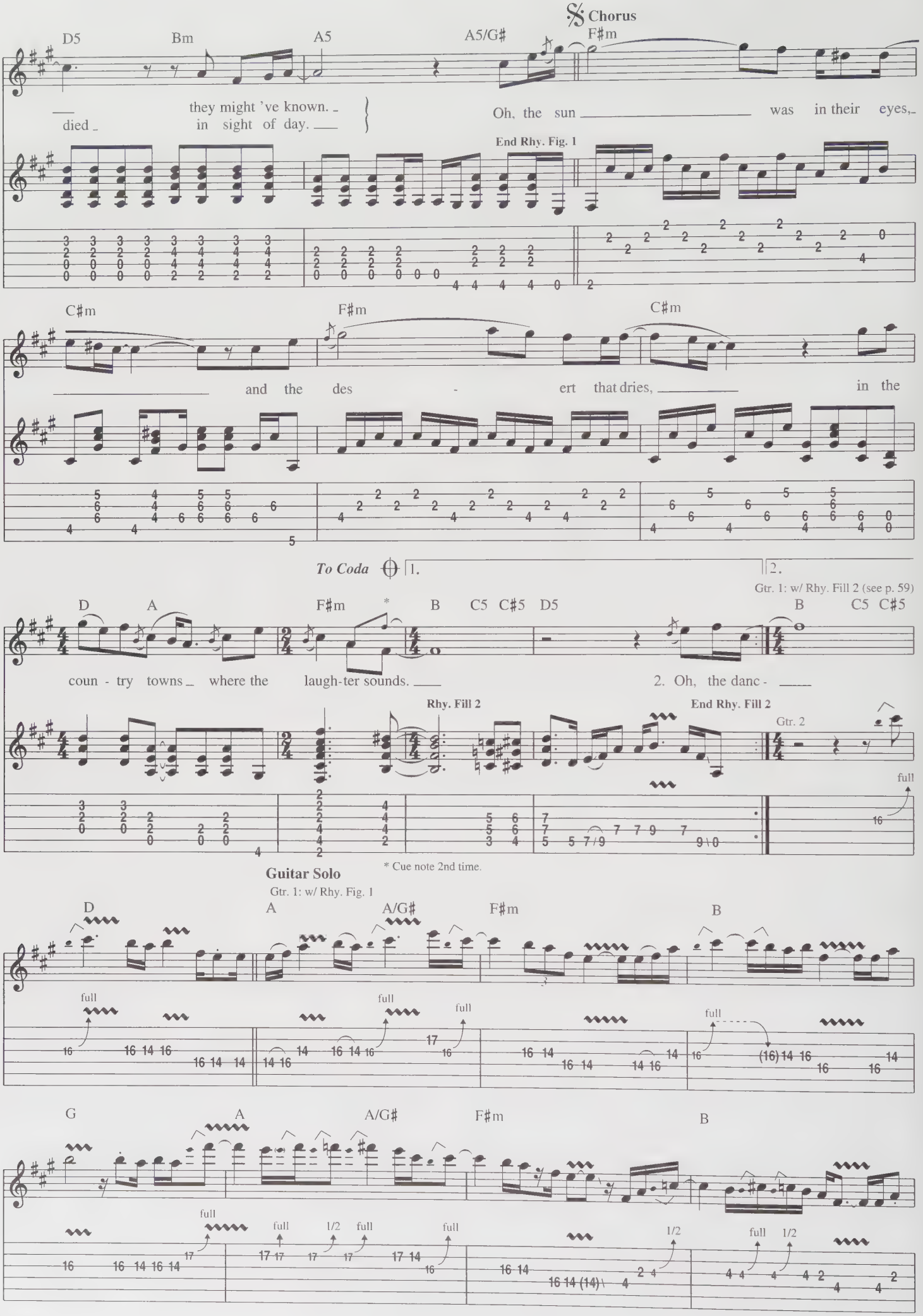
Fought each oth - er to pos - sess it, some-times

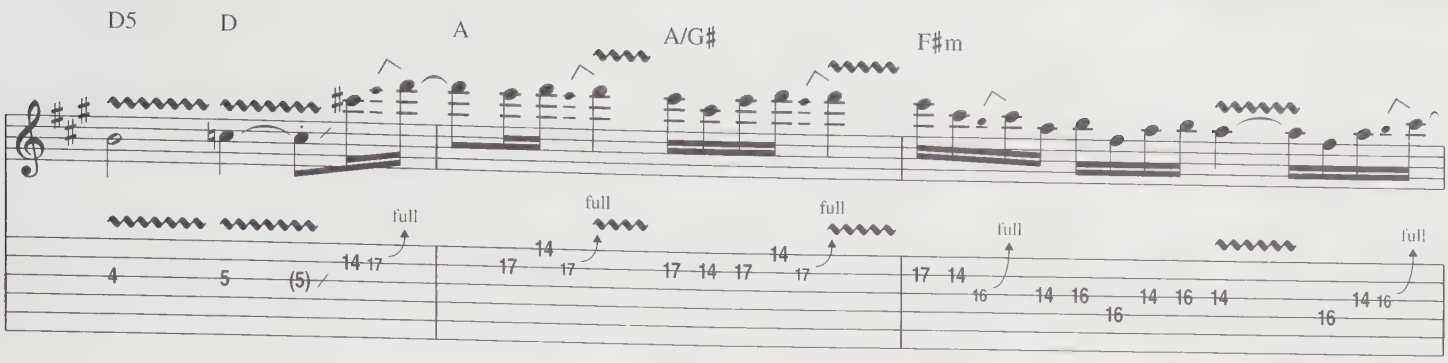
Rhy. Fill 1

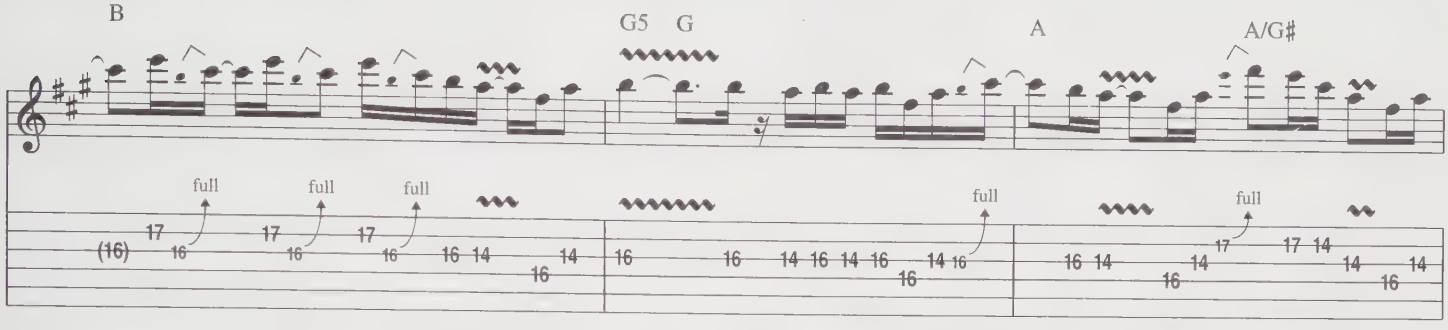
Gtr. 1

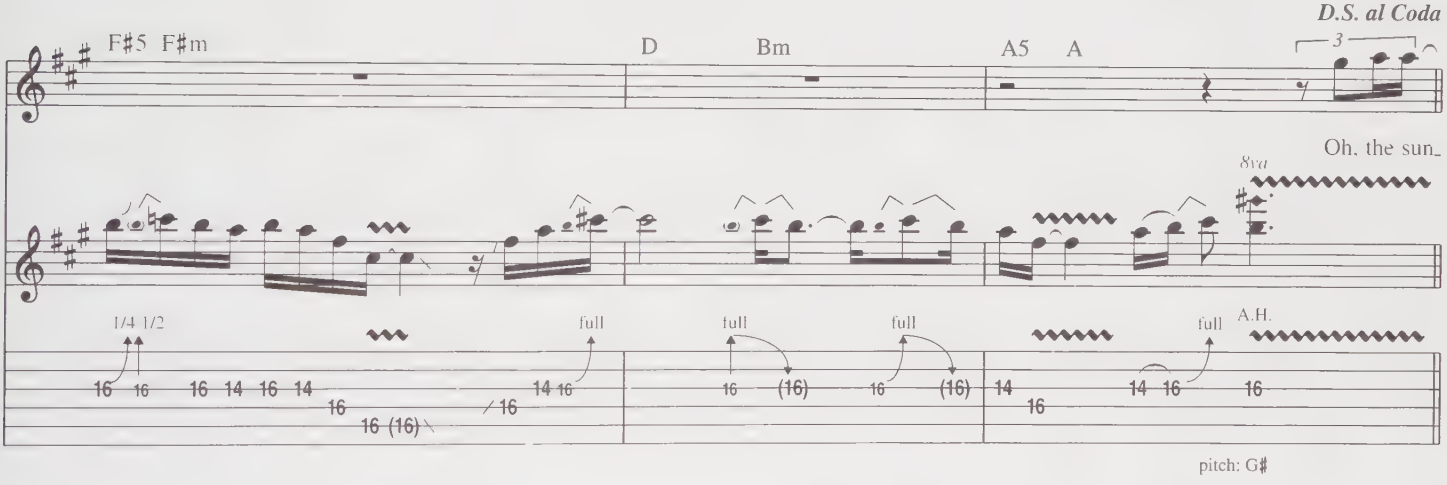
Rhy. Fill 2

Gtr. 1

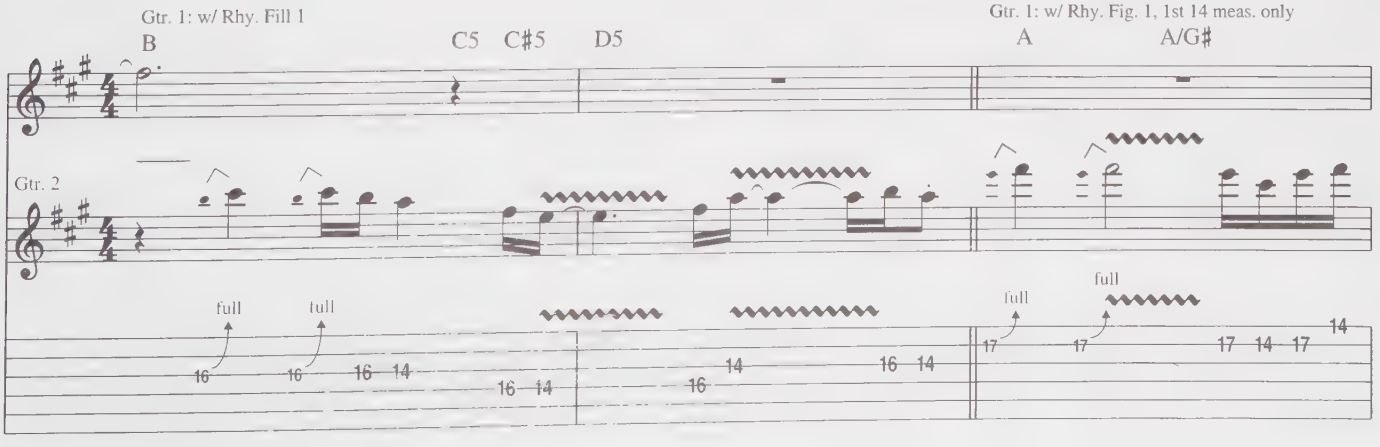

Chorus
D5
Bm
A5
A5/G#
F♯m
died
they might 've known.
in sight of day.
Oh, the sun was in their eyes,
End Rhy. Fig. 1
C♯m
F♯m
C♯m
and the des - ert that dries,
in the
To Coda
1.
2.
Gtr. 1: w/ Rhy. Fill 2 (see p. 59)
D
A
F♯m
*
B
C5
C♯5
D5
B
C5
C♯5
coun - try towns where the laugh-ter sounds.
2. Oh, the danc -
Rhy. Fill 2
End Rhy. Fill 2
Gtr. 2
full
* Cue note 2nd time.
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1
D
A
A/G#
F♯m
B
full
G
A
A/G#
F♯m
B
full
1/2

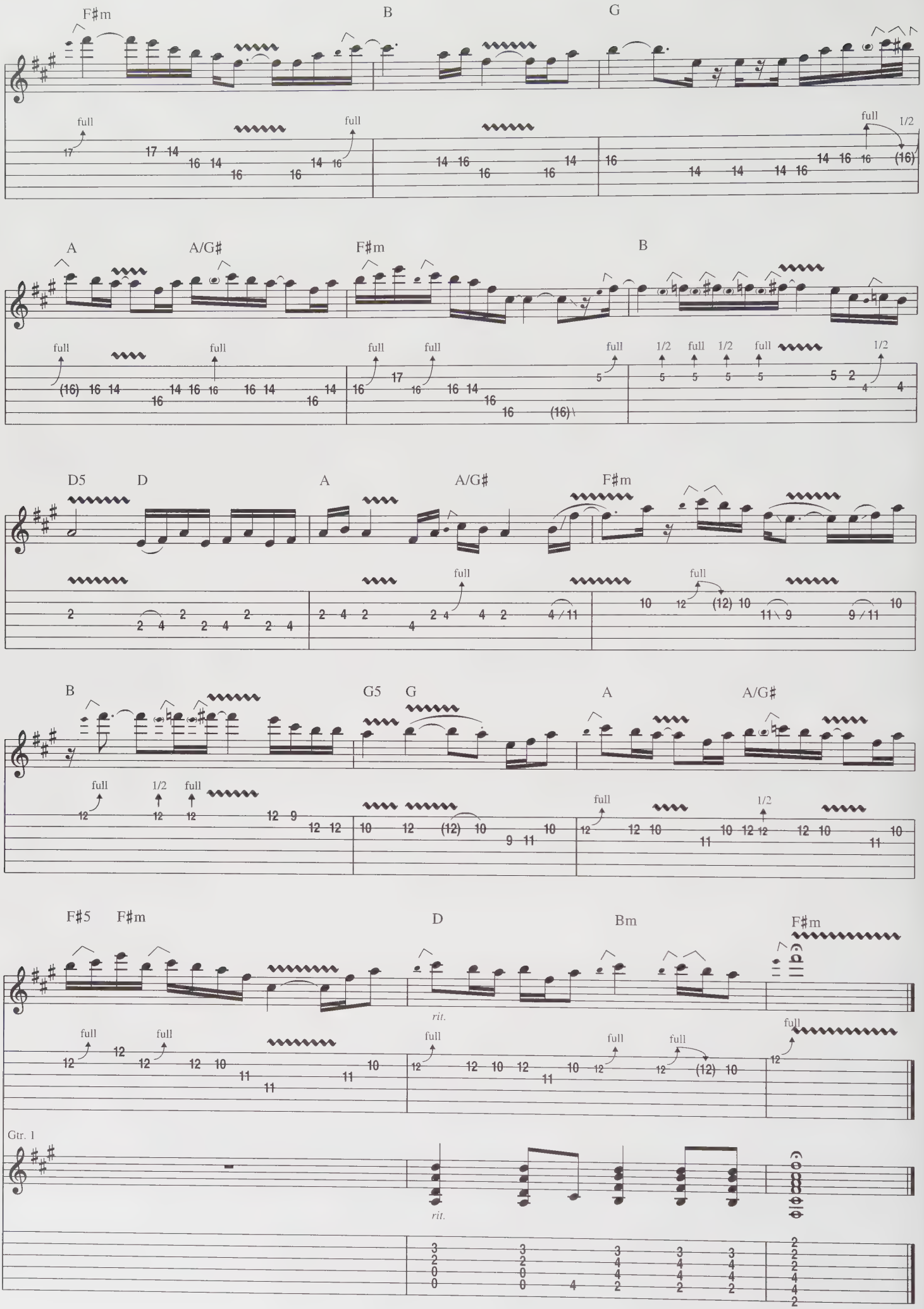

D5
D
A
A/G#
F#m
full


B
G5
G
A
A/G#
full


D.S. al Coda
F#5
F#m
D
Bm
A5
A
Oh, the sun_
8va
1/4 1/2
full
A.H.
pitch: G#

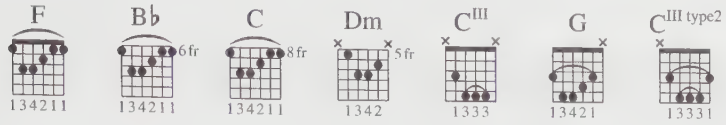
Coda


Outro
Gtr. 1: w/ Rhy. Fig. 1, 1st 14 meas. only
Gtr. 1: w/ Rhy. Fill 1
B
C5
C#5
D5
A
A/G#
Gtr. 2
full


F♯m
B
G
A
A/G♯
F♯m
B
D5
D
A
A/G♯
F♯m
B
G5
G
A
A/G♯
F♯5
F♯m
D
Bm
F♯m
full
1/2
rit.
Gtr. 1

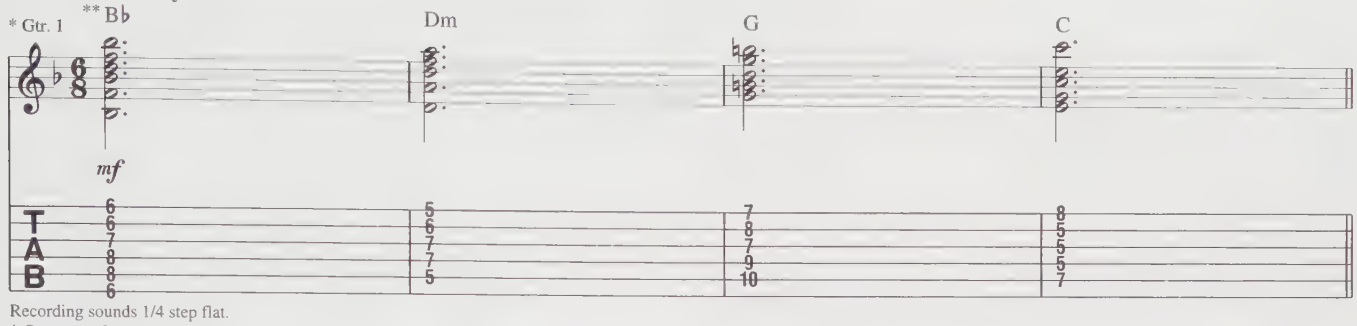
Time Is on My Side

Words and Music by Jerry Ragovoy



Intro

Moderately Slow ♩. = 70



Recording sounds 1/4 step flat.
* Organ arr. for gtr.
** Chord symbols reflect basic harmony.

Chorus

Gtr. 1 tacet

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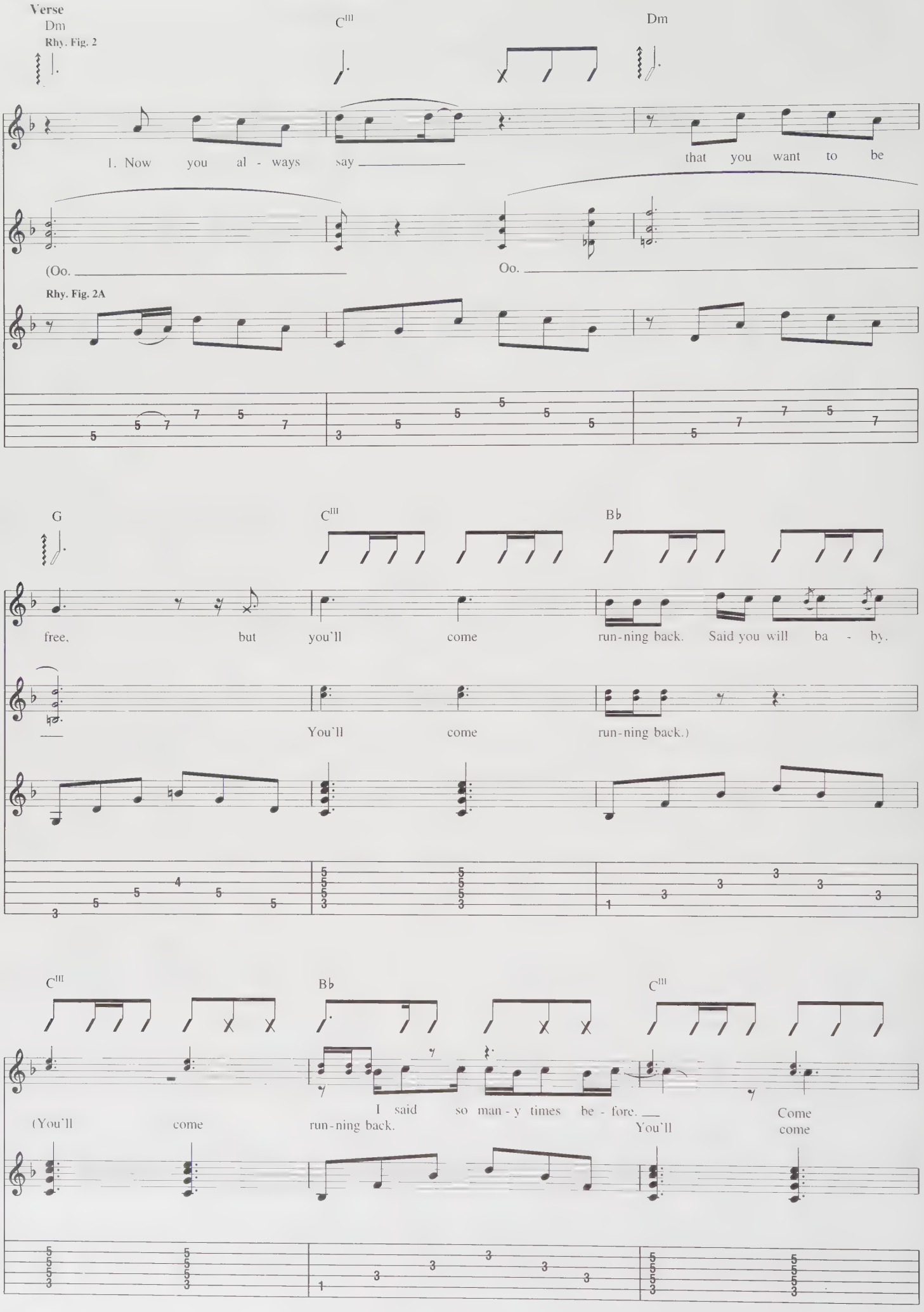
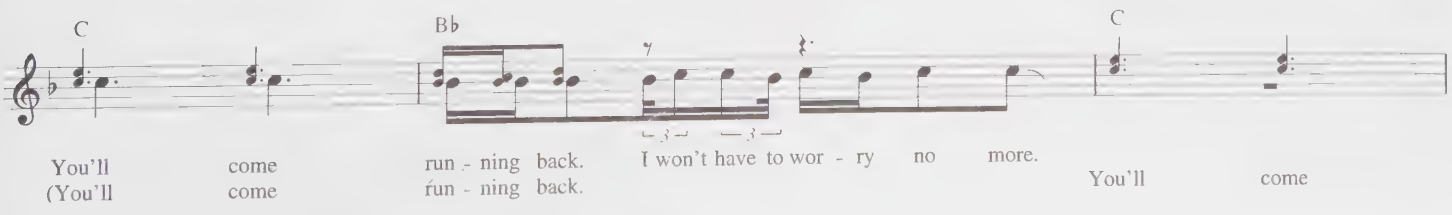

Verse
Dm
Rhy. Fig. 2
C(III)
Dm
1. Now you al - ways say
that you want to be
(Oo.
Oo.
Rhy. Fig. 2A
G
C(III)
B♭
free,
but
you'll
come
run-ning back.
Said you will ba - by.
You'll
come
run-ning back.)
C(III)
B♭
C(III)
(You'll
come
run-ning back.
I said so man - y times be - fore.
You'll
Come
come

B♭
C III type2
End Rhy. Fig. 2
run-ning back to me.
run-ning back to me. Oh.
End Rhy. Fig. 2A

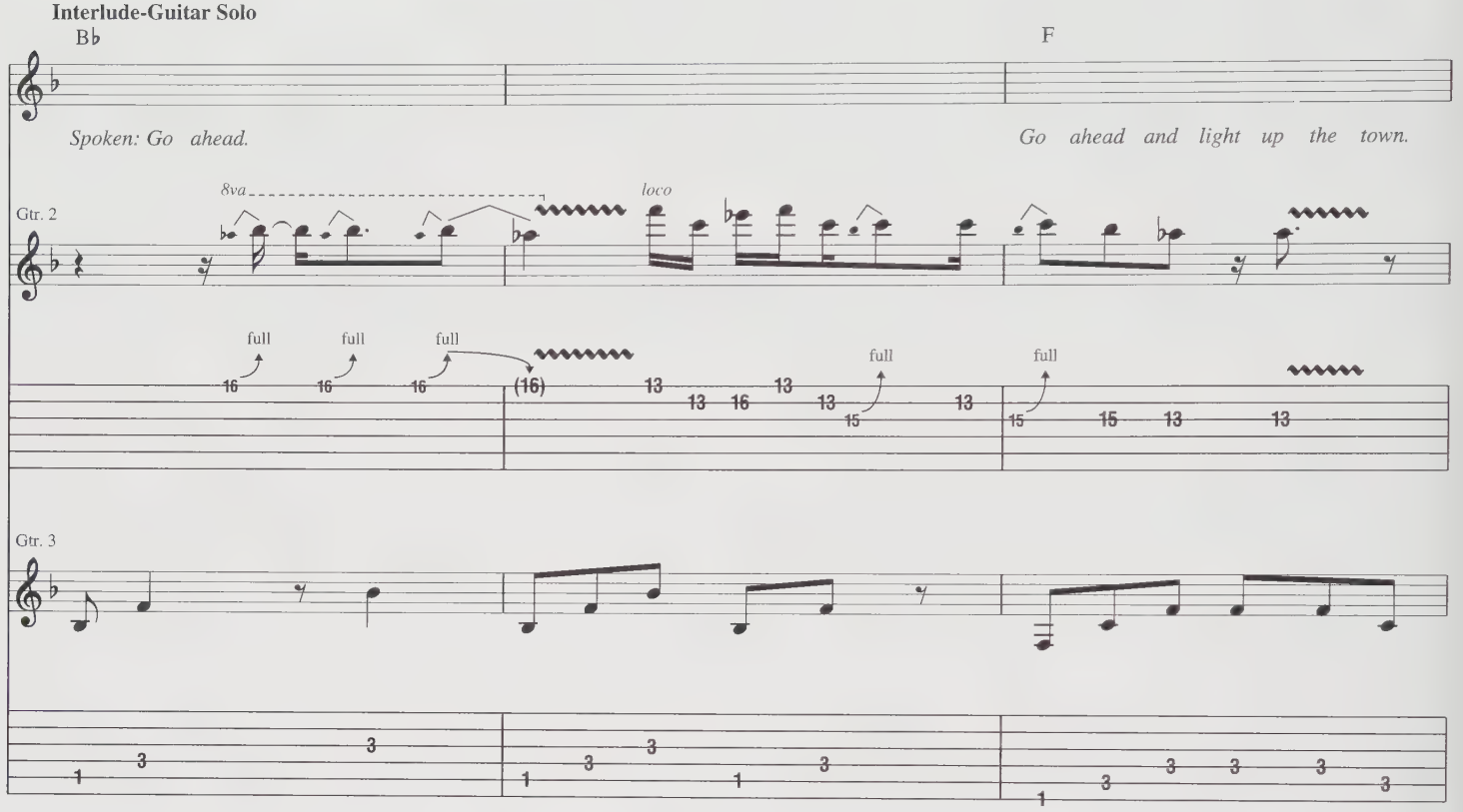
𝄋 Chorus
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, simile
F
B♭
C
Time is on my side. Yes it is.

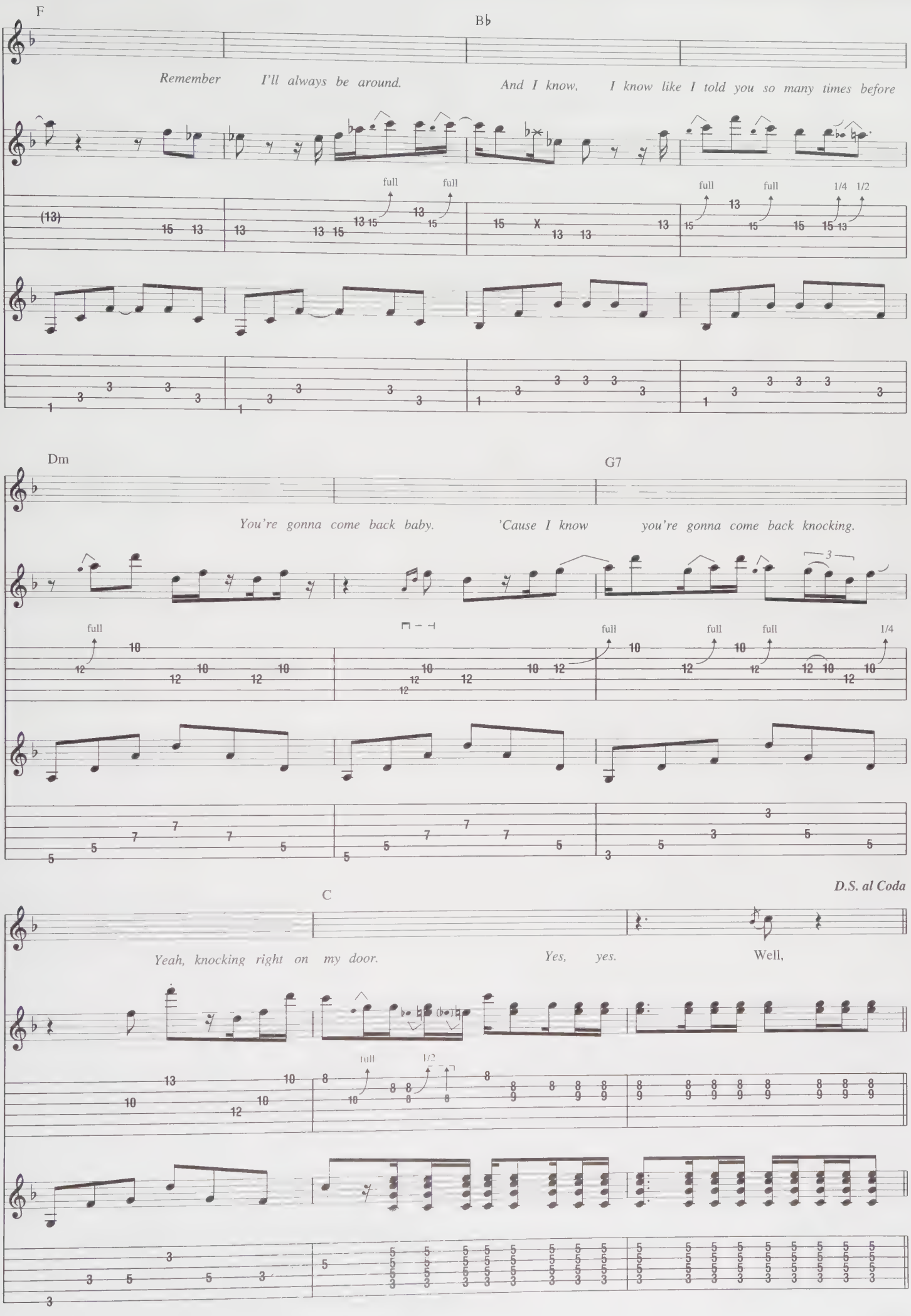
F
B♭
C
Time is on my side. Yes it is.
(Time is on my side.)

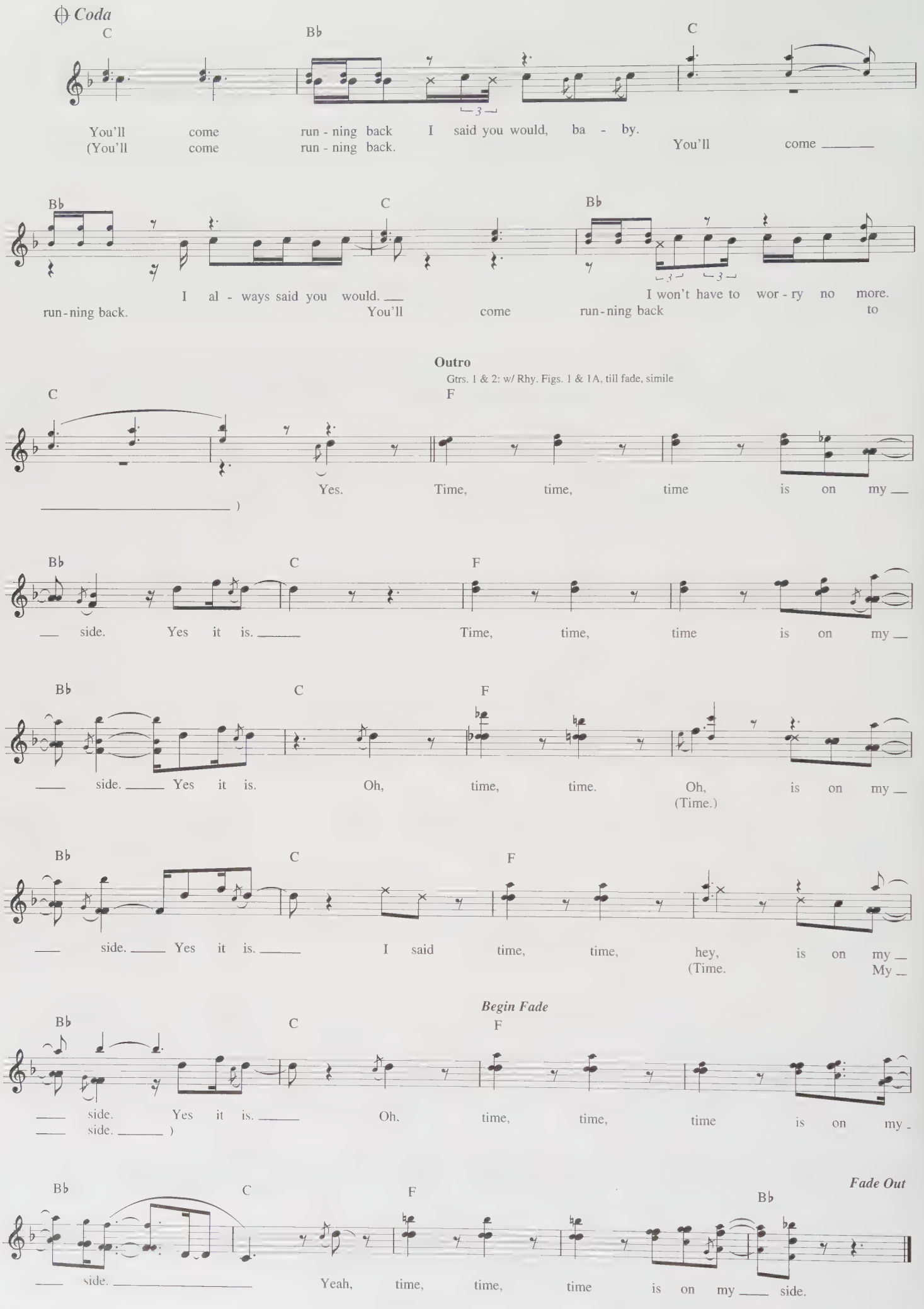
To Coda
Verse
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, simile
Dm
C
Dm
G
2. You're search - ing for good times, but just wait and see.
3. 'Cause I got the real love, the kind that you need.
(Oo.)


C
B♭
C
You'll come run - ning back. I won't have to wor - ry no more.
(You'll come run - ning back. You'll come

Interlude-Guitar Solo

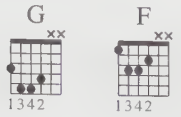



F
B♭
Remember I'll always be around.
And I know, I know like I told you so many times before
full full full full 1/4 1/2
(13)
Dm
G7
You're gonna come back baby.
'Cause I know you're gonna come back knocking.
full full full full 1/4
D.S. al Coda
C
Yeah, knocking right on my door.
Yes, yes.
Well,
full 1/2


Coda
C
B♭
C
3
You'll come run - ning back I said you would, ba - by.
(You'll come run - ning back.
You'll come
B♭
C
B♭
3
3
I al - ways said you would.
run - ning back.
You'll come run - ning back
I won't have to wor - ry no more.
to
Outro
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, till fade, simile
C
F
Yes. Time, time, time is on my
)
B♭
C
F
side. Yes it is. Time, time, time is on my
B♭
C
F
side. Yes it is. Oh, time, time. Oh, is on my
(Time.)
B♭
C
F
side. Yes it is. I said time, time, hey, is on my
(Time. My
Begin Fade
B♭
C
F
side. Yes it is. Oh, time, time, time is on my
side.)
Fade Out
B♭
C
F
B♭
side. Yeah, time, time, time is on my side.

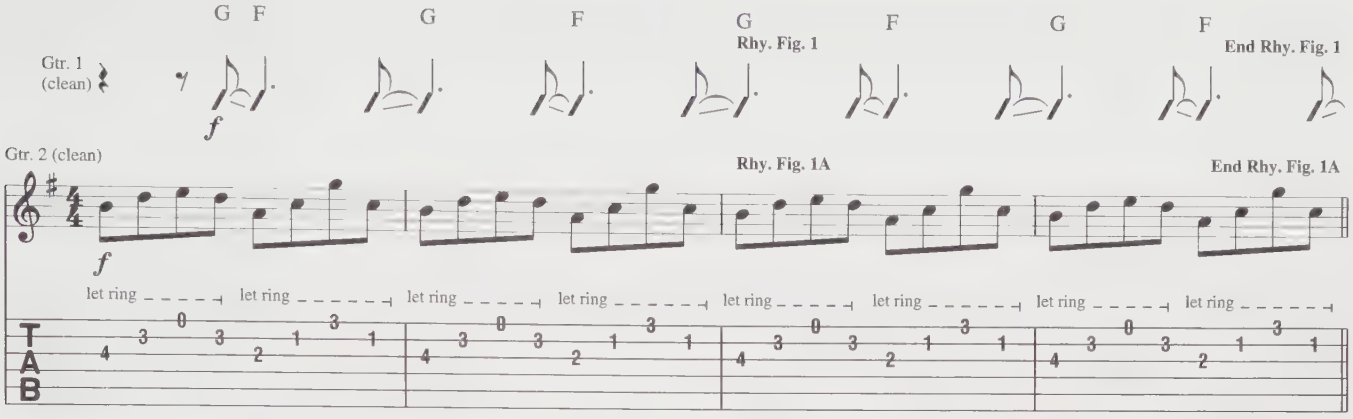
(So) Tired of Waiting for You

Words and Music by Ray Davies



Intro

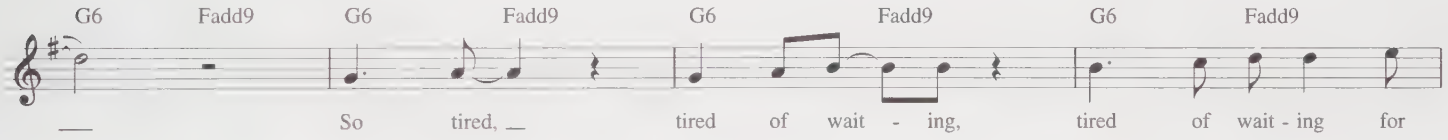
Moderate Rock ♩ = 124



Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 4 times

* Chord symbols reflect combined harmony.



Verse

* composite arrangement

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F C7 F F#5 G N.C.(D7) G N.C.(D7)

- y till I met you. But you keep a me wait - ing all of the time.

let ring let ring let ring let ring let ring

Gtr. 1: w/ Rhy. Fill 2, 2nd time

Pre-Chorus

G N.C.(D7) G D7 G Bm

What can I do. It's your life, and you can

(Oo.

let ring let ring

F D7 G Bm

do what you want. Do what you like, but

Oo.)

Gtr. 1

Gtr. 2
divisi

mp

Rhy. Fill 2
Gtr. 1

mf

F D7/A F

please don't keep a me wait - ing. Please don't keep a me wait -

Gtrs. 1 & 2

grad. cresc.

D7/A N.C. F **Chorus** F G F G F

Rhy. Fig. 2 **End Rhy. Fig. 2**

Gtr. 1

f

- ing. 'Cause I'm so tired, tired of wait - ing.

Rhy. Fig. 2A **End Rhy. Fig. 2A**

Gtr. 2

(Gtr. 1, cont. in slash)

mf

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 3 times, simile

F G F G F G F G F G F G F

tired of wait-ing for you. So tired, tired of wait - ing.

1. 2.

Gtr. 1: w/ Rhy. Fig. 2, 1st meas.
Gtr. 2: w/ Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fill 1

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3 1/2 times

G F G F G F G F G F

tired of wait-ing for you. you, for

Gtrs. 1 & 2: w/ Rhy. Fill 3

G F G F G F G F G

you, for you.

Rhy. Fill 1

Gtr. 1

mf

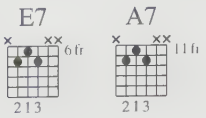
Rhy. Fill 3

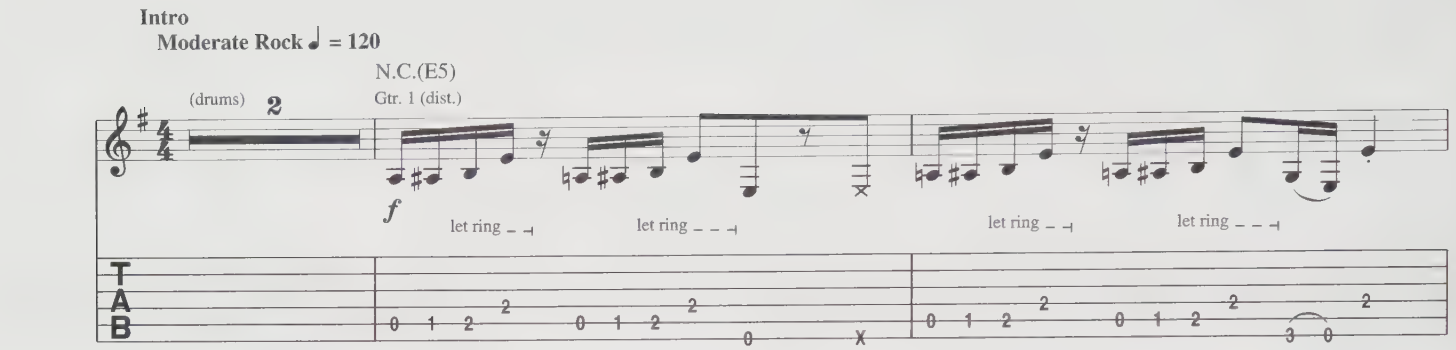
Gtrs. 1 & 2

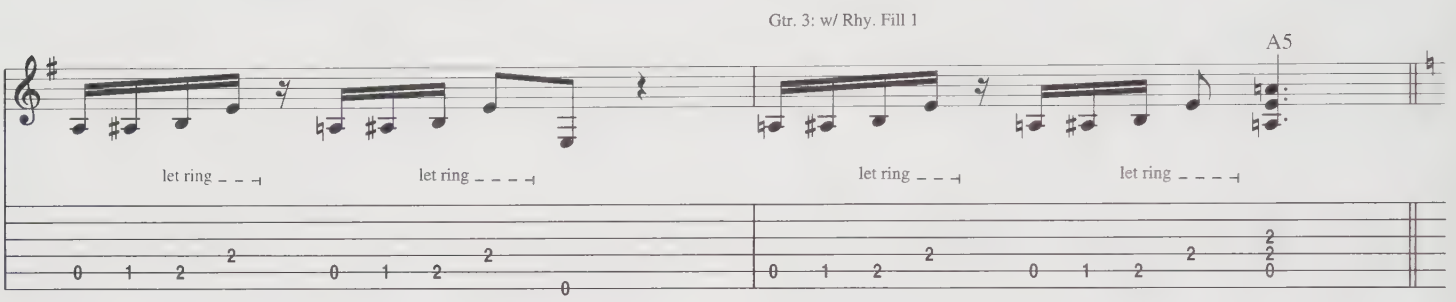
f

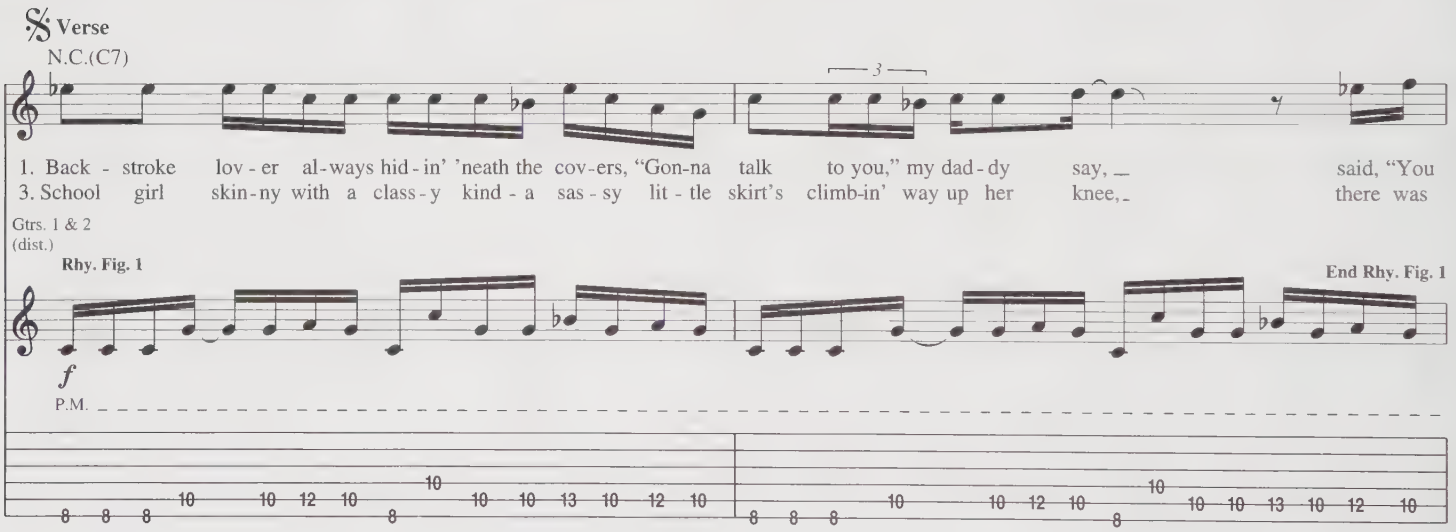
Walk This Way

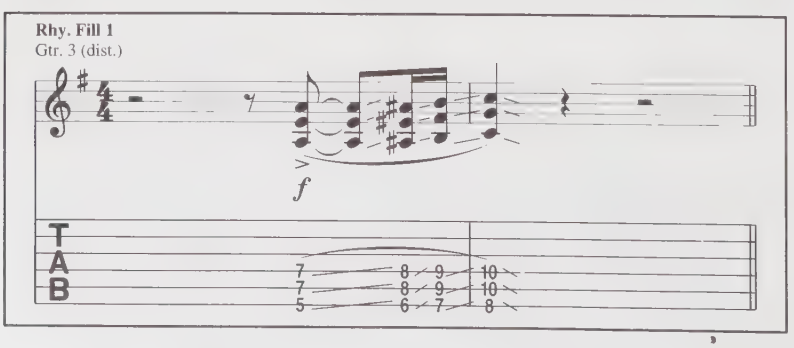
Words and Music by Steven Tyler and Joe Perry











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ain't seen noth-in' till you're down on a muf-fin and you're sure to be a-chang-in' your ways."_ I met a
three young la-dies in the school gym lock-er when I no-ticed they was look-in' at me. __ I was a

P.M.

Gtr. 3: w/ Rhy. Fill 2, 2nd time

cheer - lead - er, was a real young bleed-er all the times I could rem - i - nisce, _ 'cause the
high school los-er, nev-er made it with a la-dy 'til the boys told me some-thin' I missed, then my

Rhy. Fig. 2

P.M.

A5

best things in lov-in' with a sis-ter and a cou-sin on-ly start-ed with a lit-tle kiss, _ a-like this!
next door neigh-bor with a daugh-ter had a fav-or so I gave her just a lit-tle kiss __ a-like this!

End Rhy. Fig. 2

P.M.

Rhy. Fill 2
Gtr. 3

Interlude

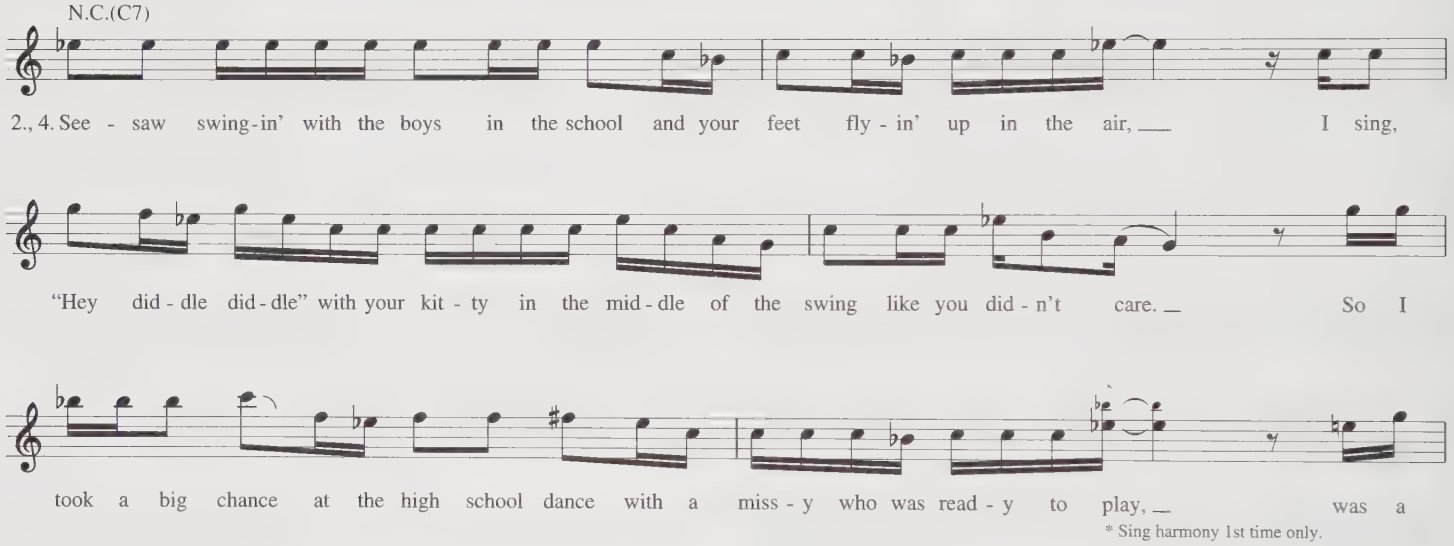
Gtr. 1: w/ Riff A, 2nd time

N.C.(E5)

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times, simile

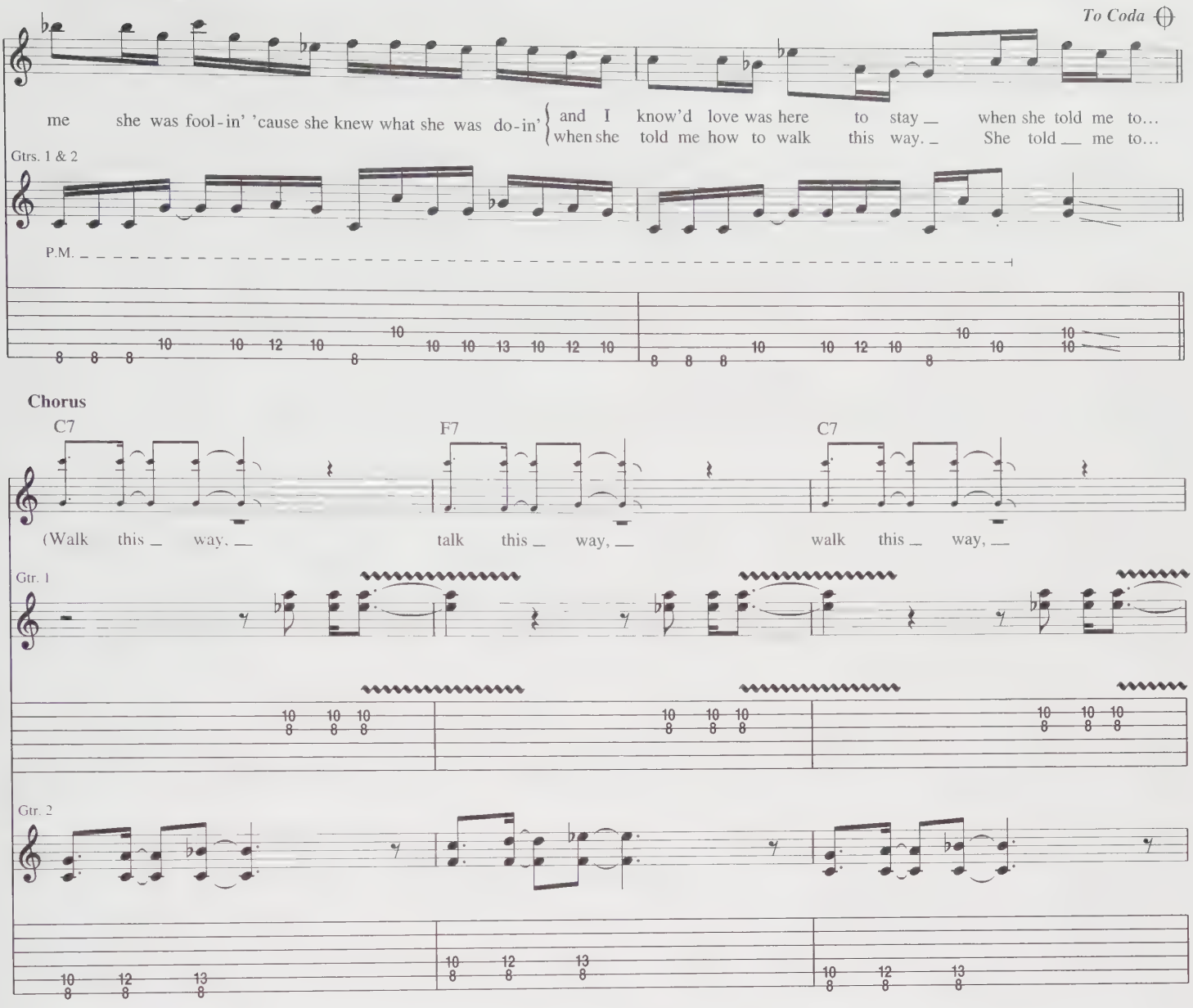
N.C.(C7)

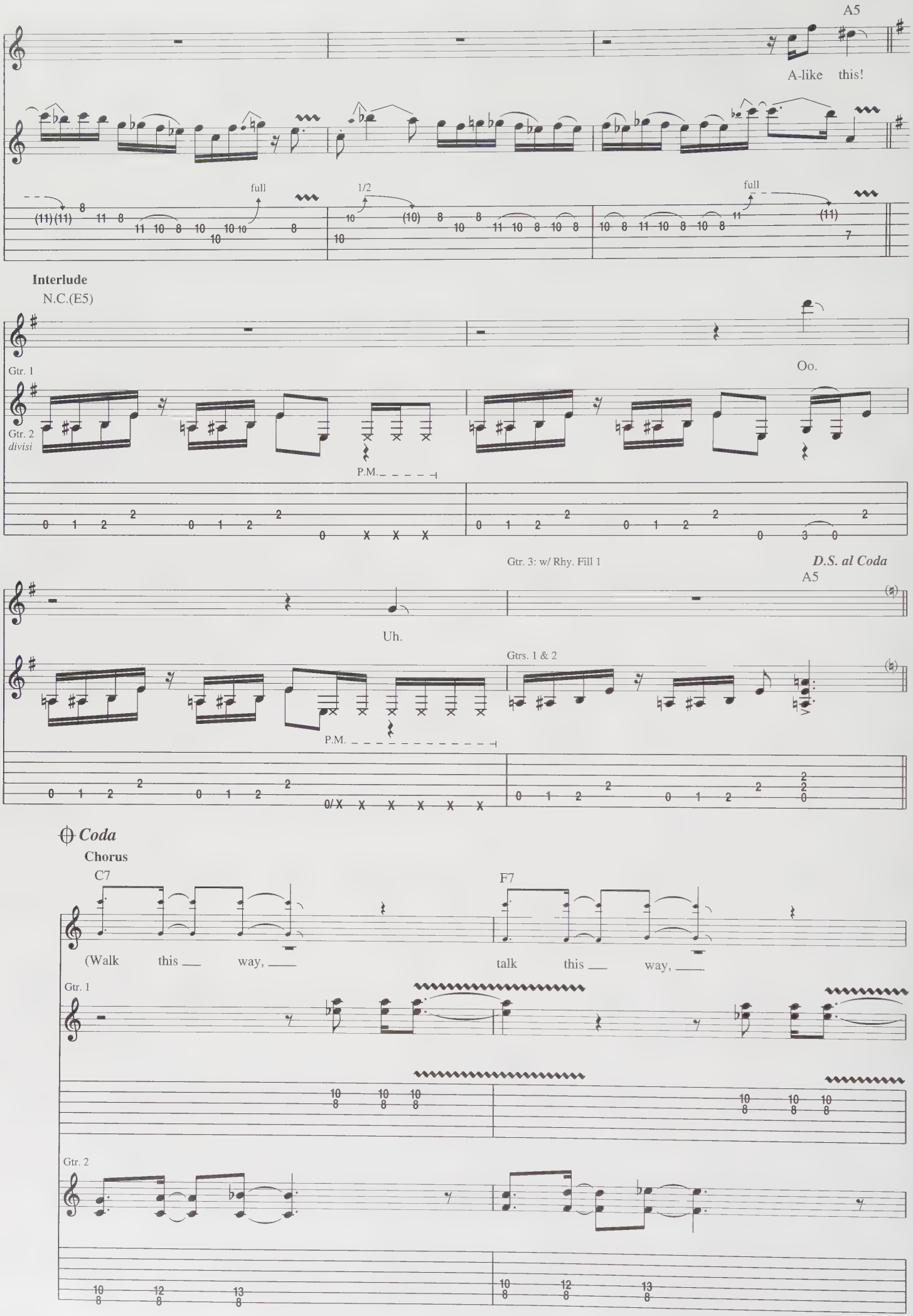


* Sing harmony 1st time only.

Riff A

Gtr. 1


To Coda
me she was fool-in' 'cause she knew what she was do-in'
and I know'd love was here to stay when she told me to...
when she told me how to walk this way. She told me to...
Gtrs. 1 & 2
P.M.
Chorus
C7
F7
C7
(Walk this way,
talk this way,
walk this way,
Gtr. 1
Gtr. 2
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 2
N.C.(C7)
F7
walk this way.)
Uh, just gim - me a kiss.
Gtr. 3
1/2
full

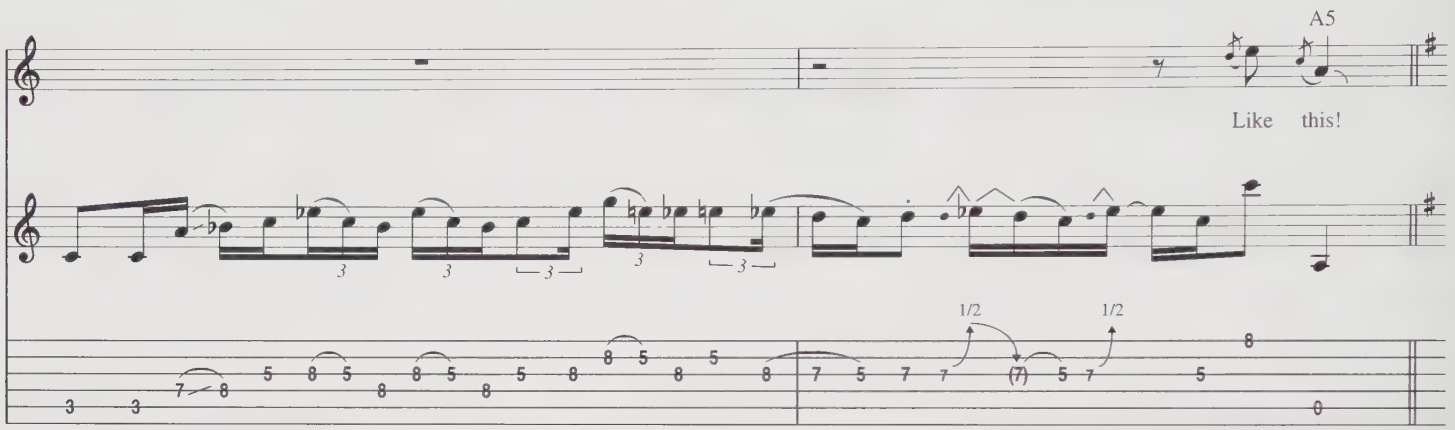

A5
A-like this!
full
1/2
full
Interlude
N.C.(E5)
Gtr. 1
Oo.
Gtr. 2
divisi
P.M.
Gtr. 3: w/ Rhy. Fill 1
D.S. al Coda
A5
Uh.
Gtrs. 1 & 2
P.M.
Coda
Chorus
C7
F7
(Walk this way,
talk this way,
Gtr. 1
Gtr. 2

C7
F7
C7
talk this _ way, _
walk this _ way, _
talk this _ way, _
F7
C7
F7
talk this _ way, _
walk this _ way, _
talk this _ way. _)
Uh, just gim-me a kiss. _

Guitar Solo

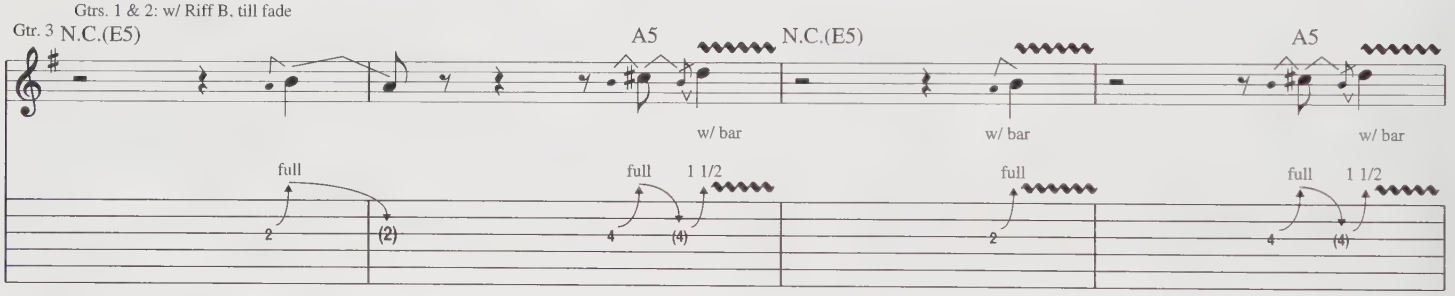
Gtrs. 1 & 2: w/ Rhy. Fig. 2

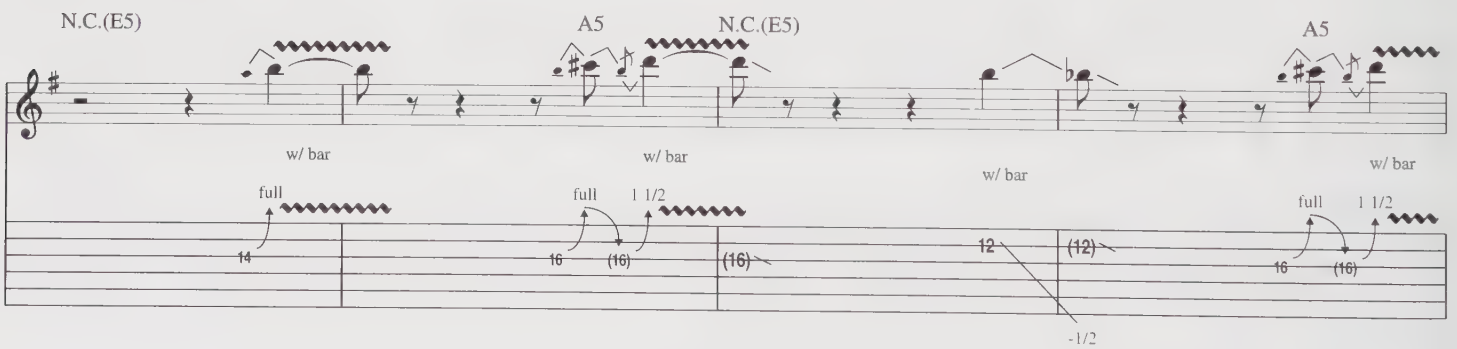
N.C.(C7)

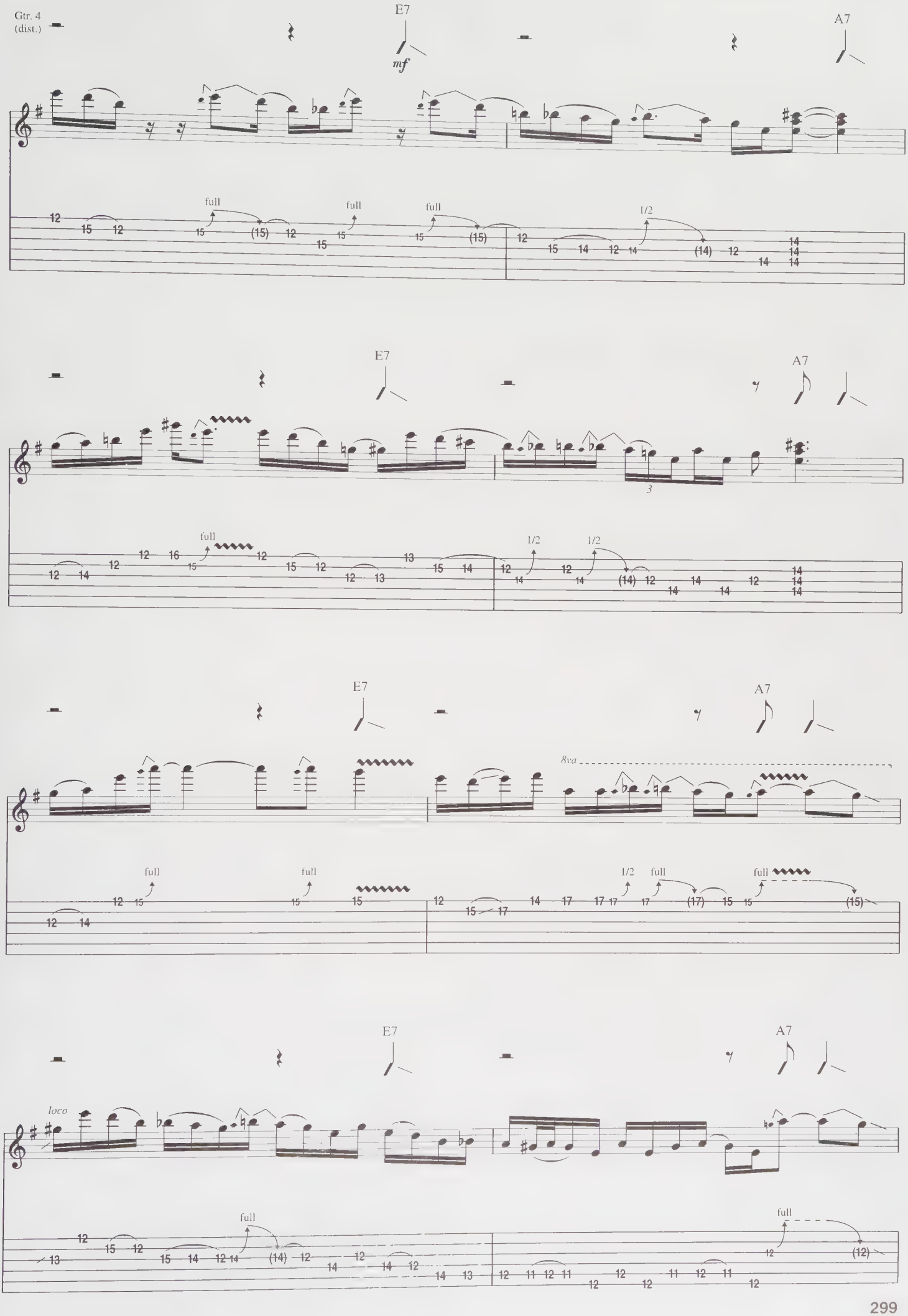


Guitar Solo

Gtrs. 1 & 2: w/ Riff B, till fade






Gtr. 4
(dist.)
E7
A7
mf
full
1/2
8va
loco

E7
A7
full
full
full
full

Begin Fade
E7
A7
1/2
1/4
full

E7
A7
full
full
1/4

Fade Out
E7
A7
E7
let ring
full
full
full
full
full

Wonderful Tonight

Words and Music by Eric Clapton

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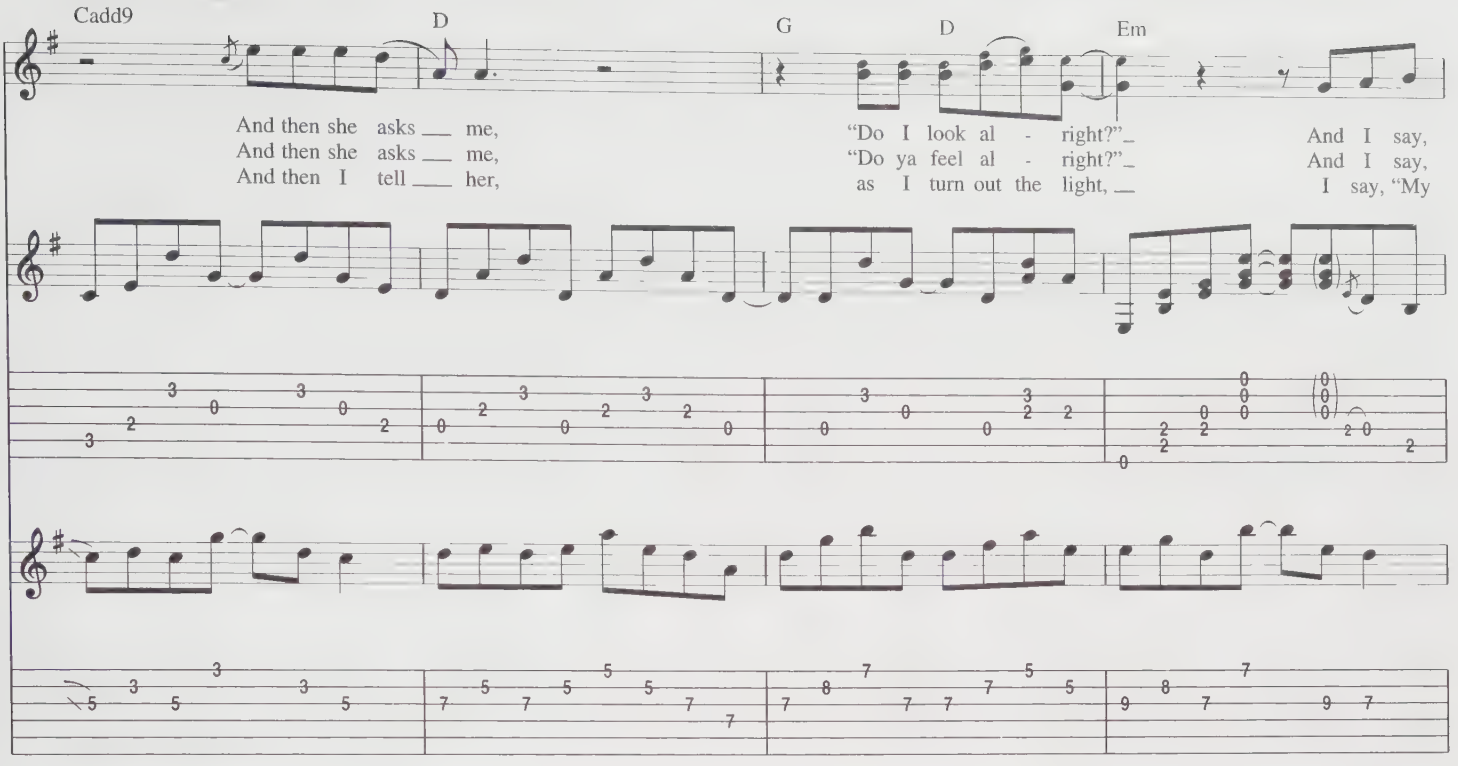
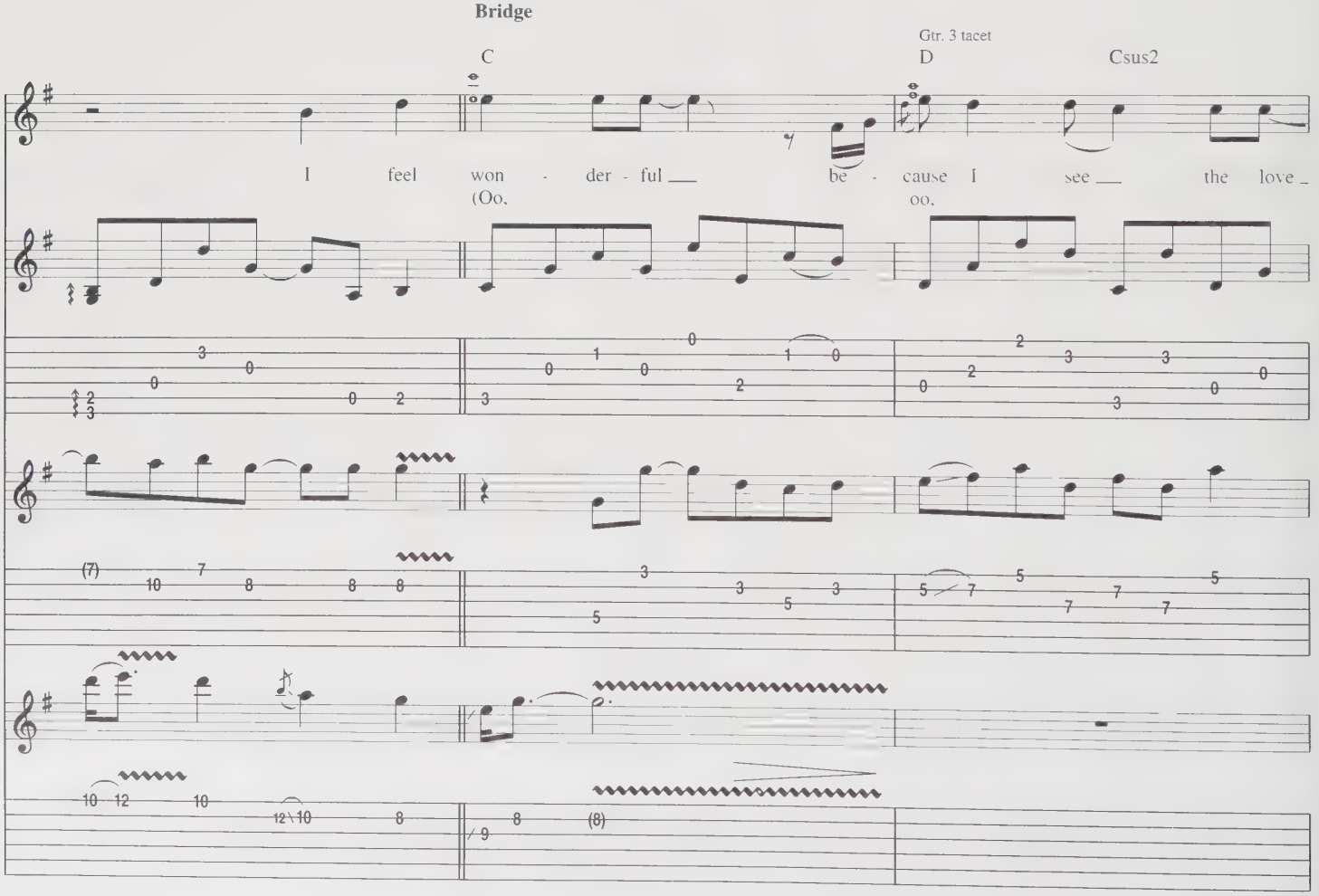
Verse
Gtr. 3 tacet
G
D/F♯
C/E
D
1. It's late in the eve - ning.
2. We go to a par - ty
3. It's time to go home now
She's won-d'ring what clothes to wear.
and ev - 'ry - one turns to see.
and I've got an ach-ing head.
mp
simile on repeats
She puts on her make - up
This beau-ti-ful la - dy
So I give her the car keys
and brush-es her long blond hair.
is walk-in' a-round with me.
and she helps me to bed.
Gtr. 1
Gtr. 2


Cadd9
D
G
D
Em
And then she asks me,
And then she asks me,
And then I tell her,
"Do I look al - right?"
"Do ya feel al - right?"
as I turn out the light,
And I say,
And I say,
I say, "My

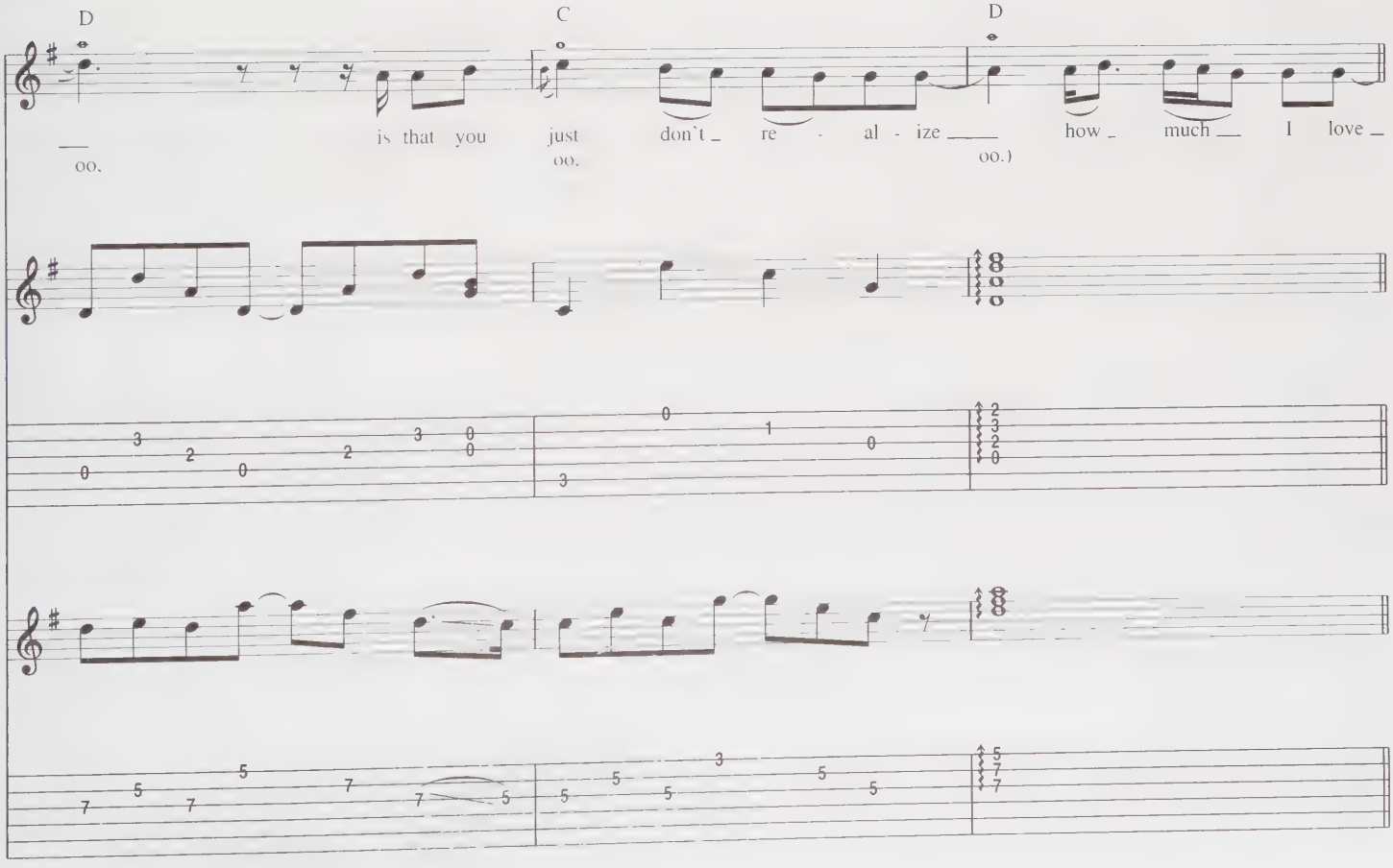
1.
To Coda
C
D
G
D/F#
"Yes, you look won-der - ful to - night."
"Yes, I feel won-der - ful to - night."
darlin', you are won-der - ful to - night."
Gtr. 1
Gtr. 2
Gtr. 3
full
full

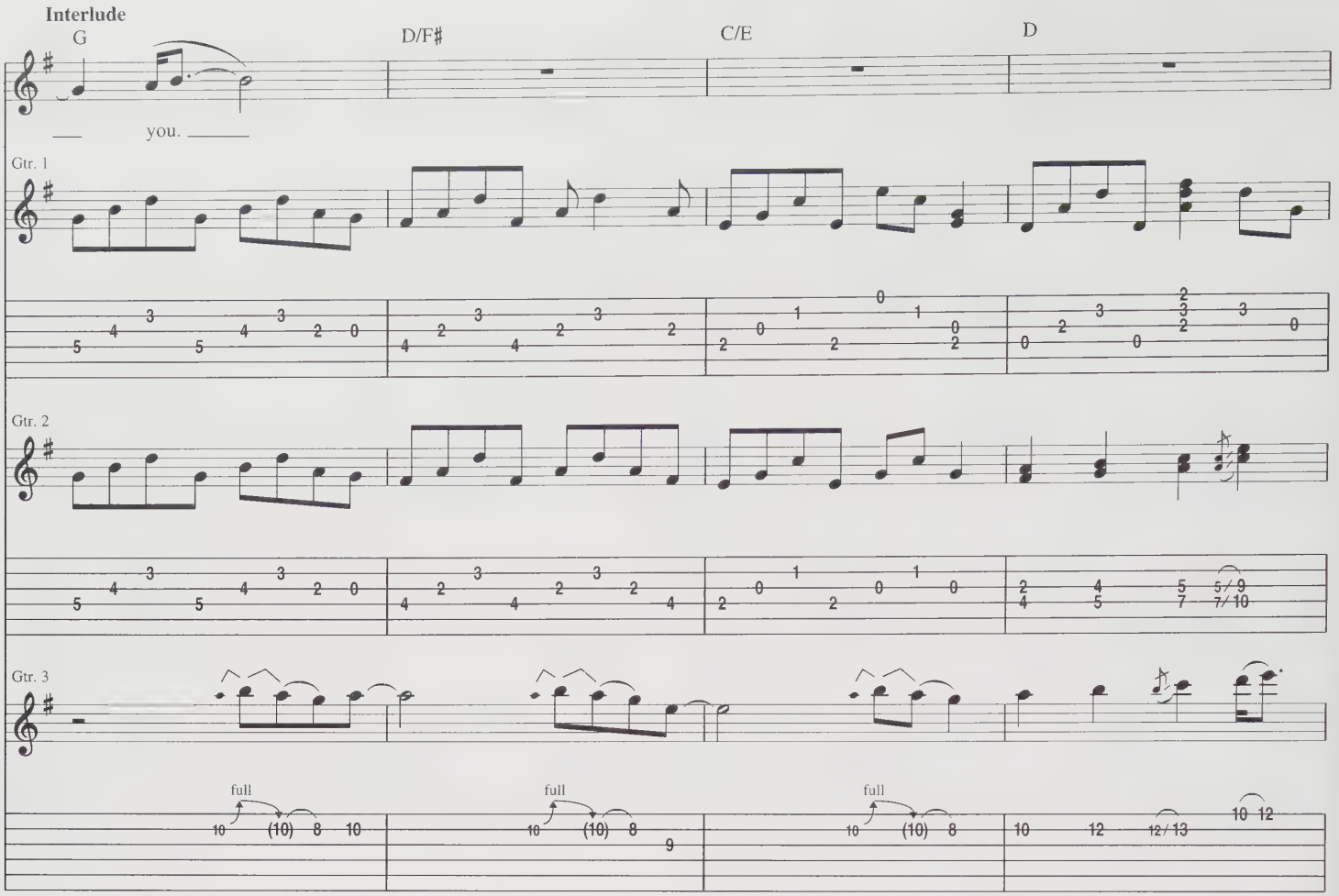
C/E
D
2.
G
full

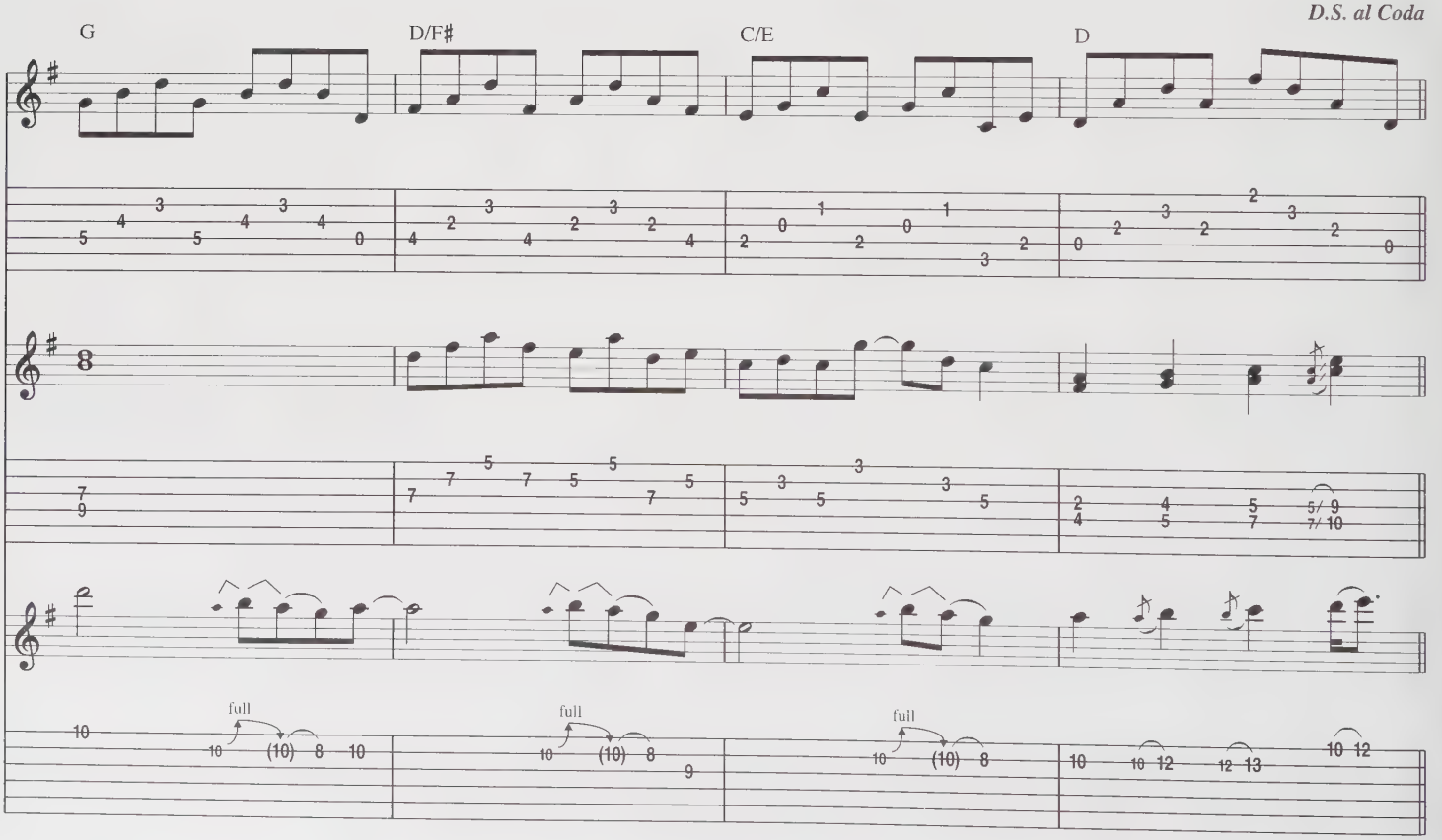
Bridge

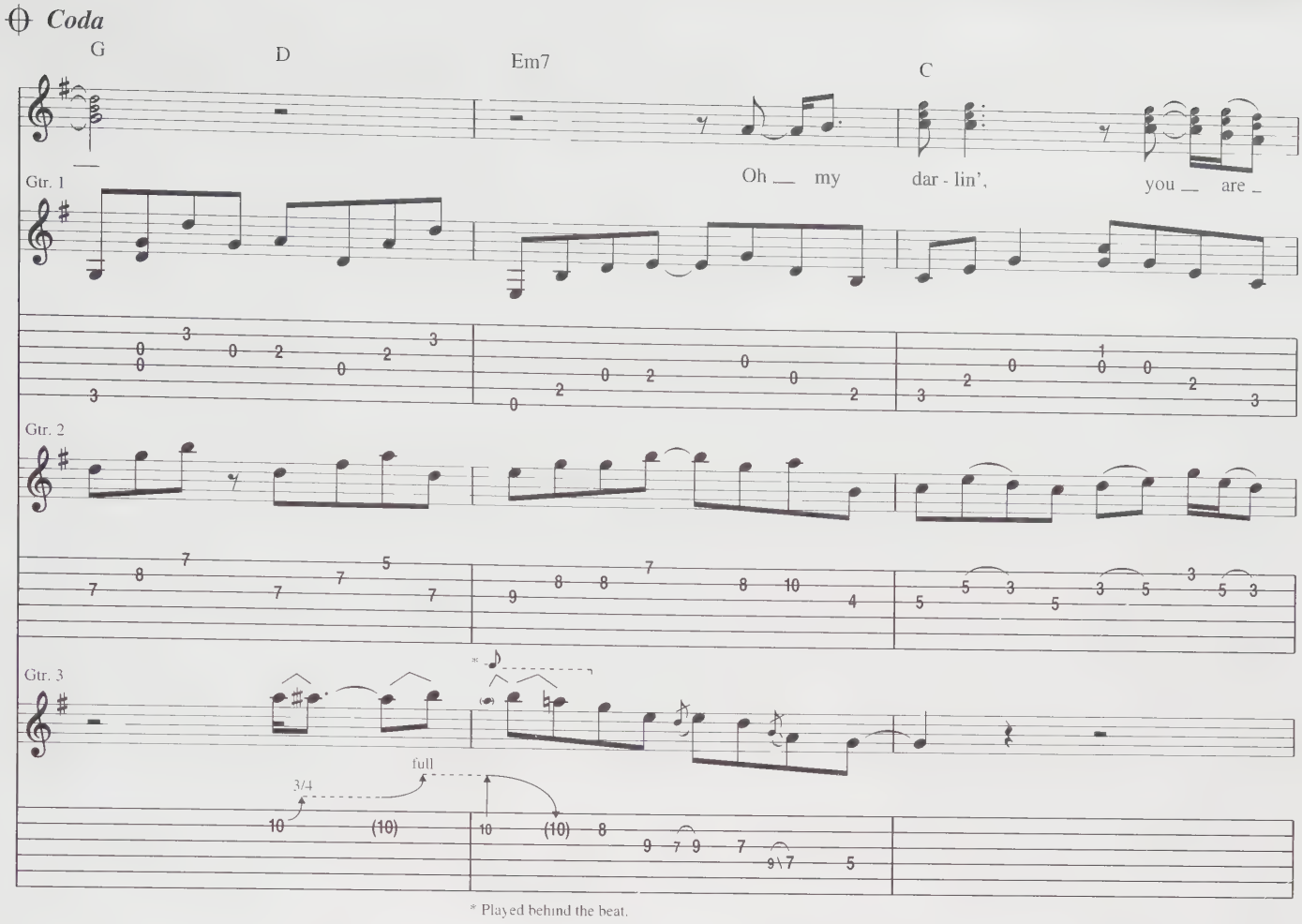

C
Gtr. 3 tacet
D
Csus2
I feel won - der - ful be - cause I see the love
(Oo, oo,

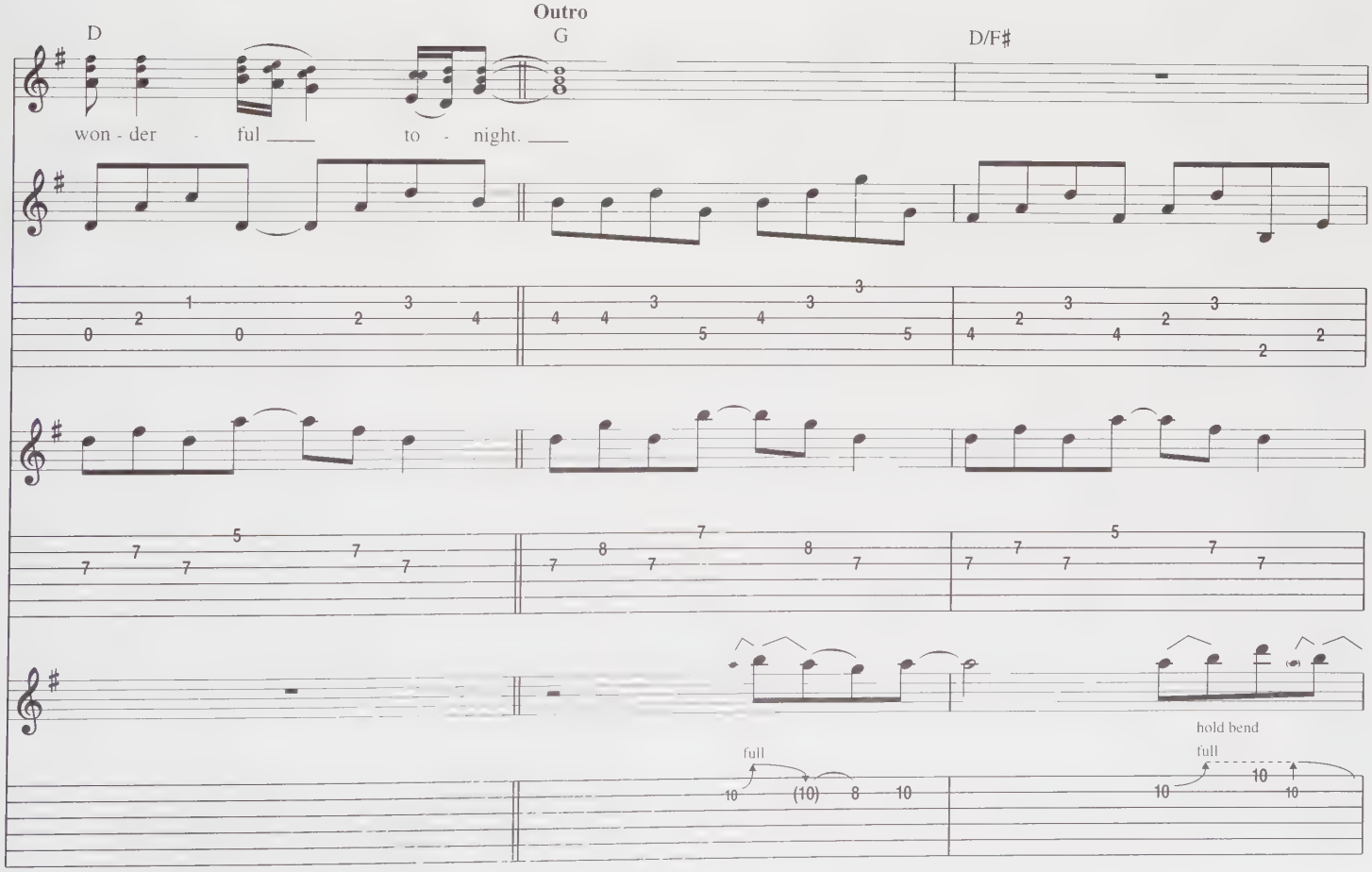
G
D/F♯
Em
C
oo, light in your eyes. oo, oo,
And the won - der of it all
oo,
Gtr. 1
Gtr. 2

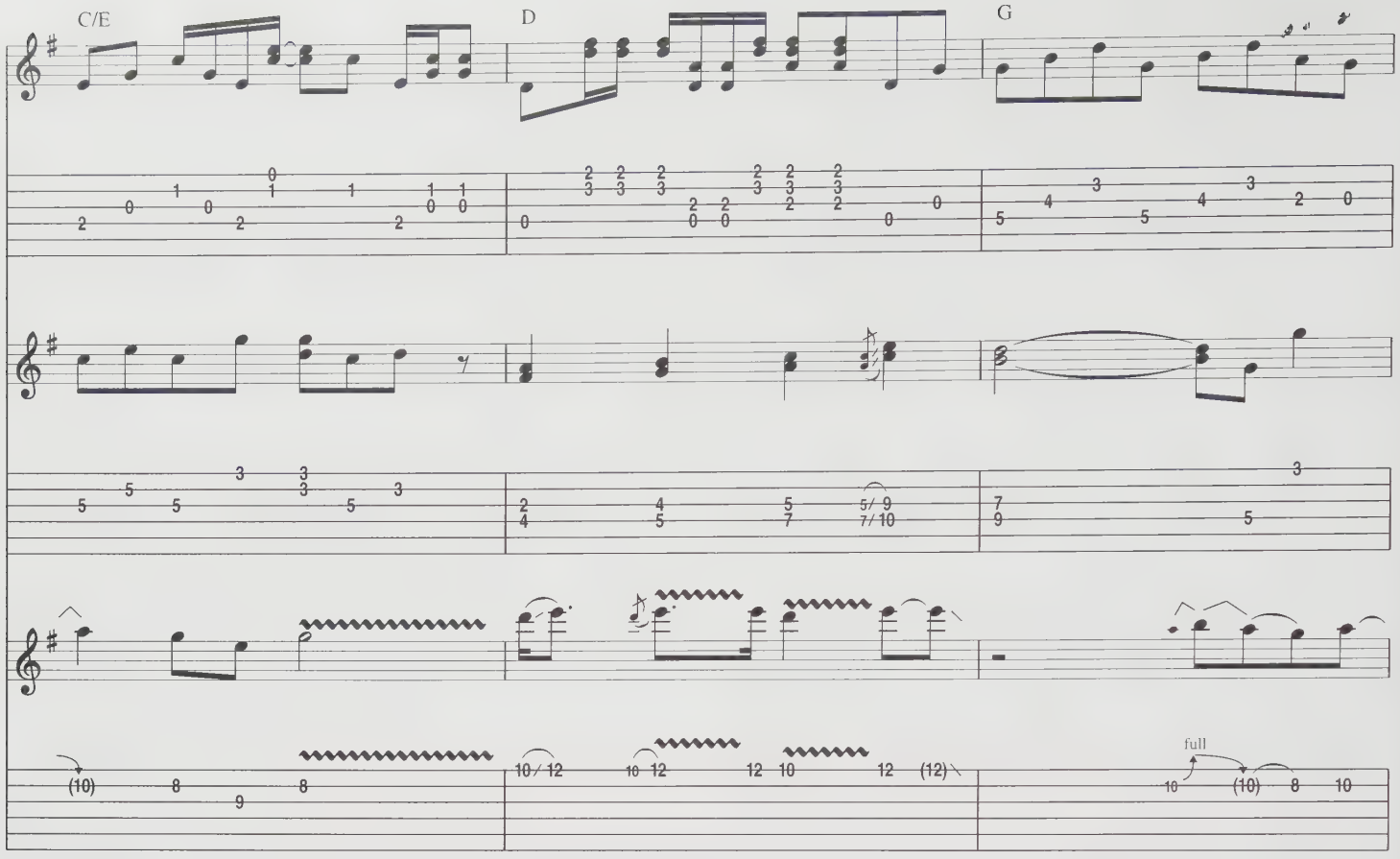

D
C
D
oo, is that you just oo, don't re - al - ize
how much I love
oo.)

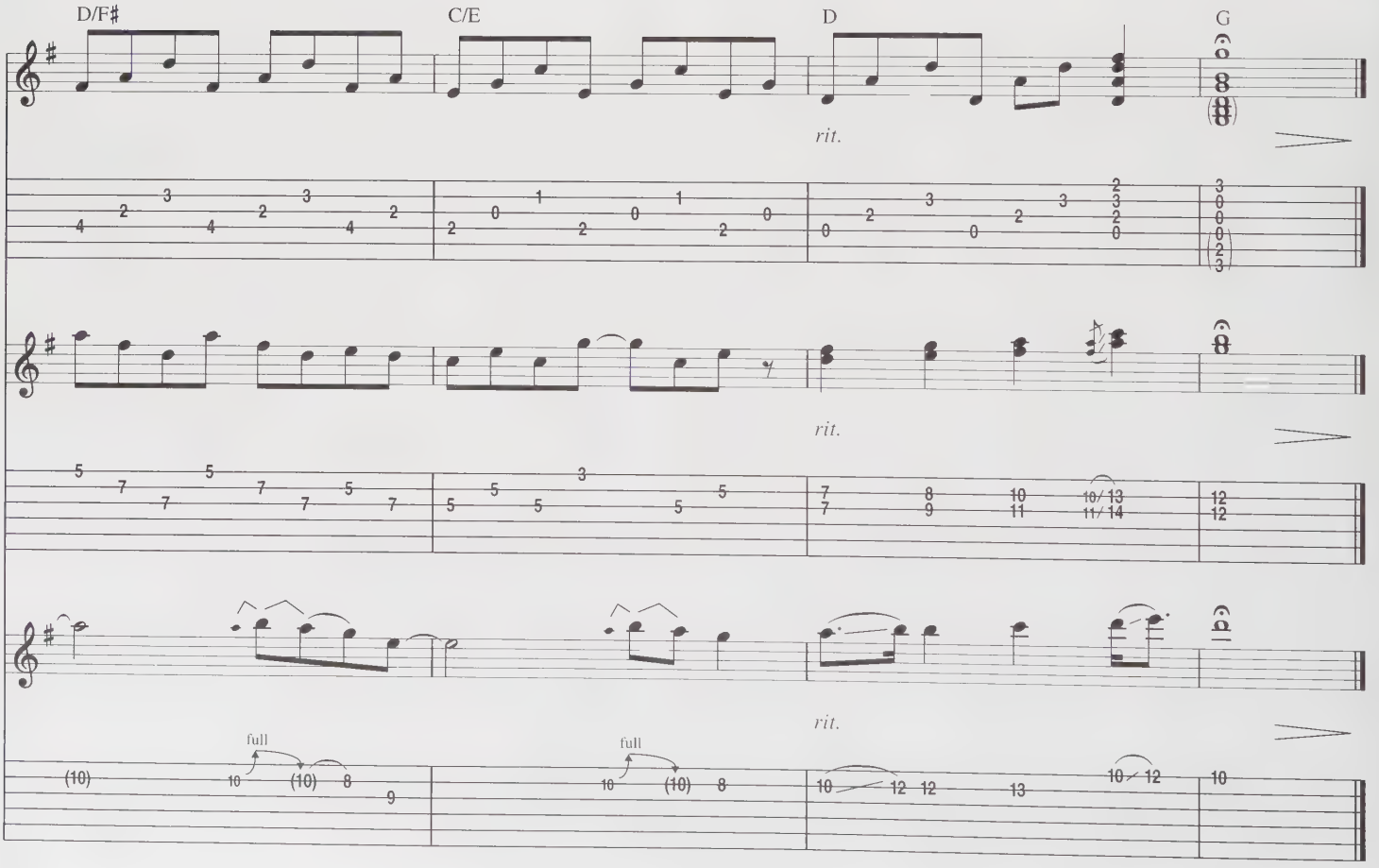

Interlude
G
D/F♯
C/E
D
you.
Gtr. 1
Gtr. 2
Gtr. 3
full
full
full


D.S. al Coda
G
D/F♯
C/E
D
full
full
full


Coda
G
D
Em7
C
Oh my
dar - lin',
you are
Gtr. 1
Gtr. 2
Gtr. 3
3/4
full
(10)
* Played behind the beat.


Outro
D
G
D/F♯
won - der - ful to - night.
full
hold bend
full


C/E
D
G
full


D/F#
C/E
D
G
rit.
rit.
rit.
full
full

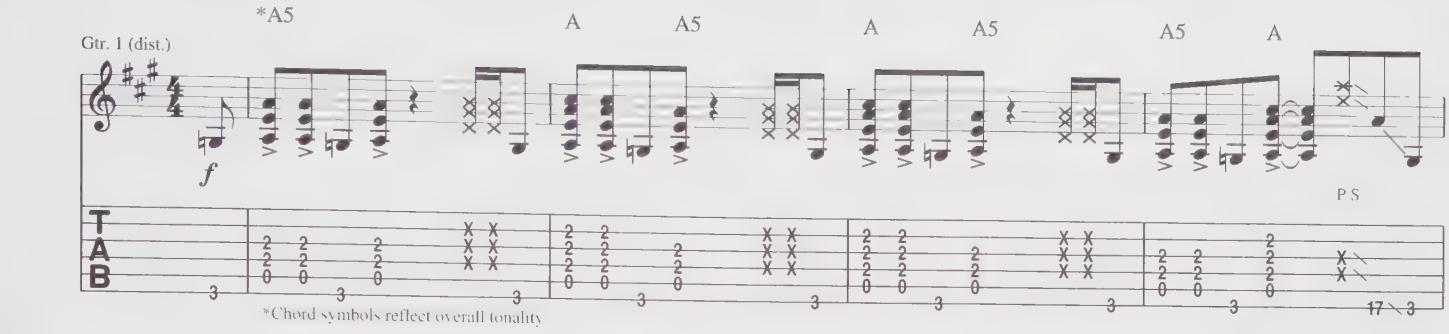
You Really Got Me

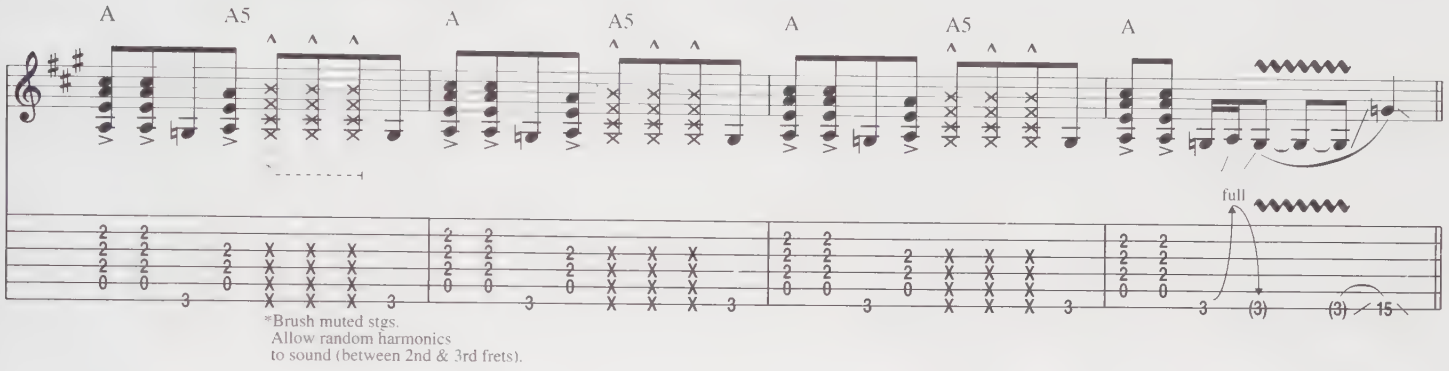
Words and Music by Ray Davies

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Moderate Rock ♩ = 140





Verse

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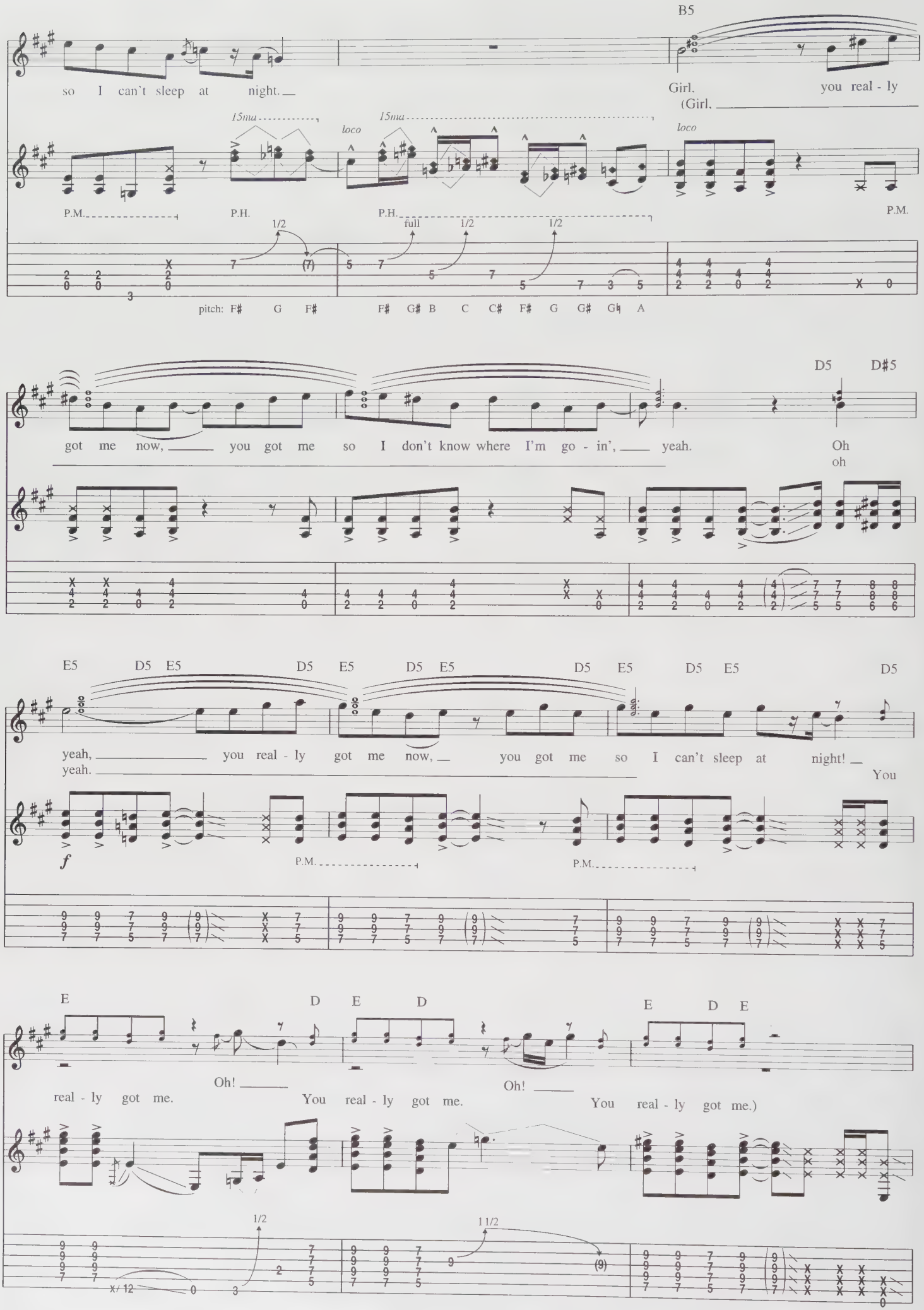

B5
so I can't sleep at night.
Girl, you real - ly
(Girl,
15ma
loco
15ma
loco
P.M.
P.H.
P.H.
P.M.
1/2
full
1/2
1/2
pitch: F# G F# F# G# B C C# F# G G# G♮ A
D5 D#5
got me now, you got me so I don't know where I'm go - in', yeah.
Oh
oh
E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5
yeah, you real - ly got me now, you got me so I can't sleep at night!
yeah.
You
f
P.M.
P.M.
E D E D
Oh!
Oh!
real - ly got me.
You real - ly got me.
E D E
You real - ly got me.)
1/2
11/2

Verse
D5
A5
2. Please, don't ev - er let me be, I on - ly
let ring
P.S.
slight P.M.
P.M.
P.M.
wan - na be by your side.
Please, don't ev - er
15ma
loco
rake
P.M.
P.H.
11/2
full
pitch: G# B G#
let me be, I on - ly wan - na be by your side, ah!
P.M.
P.M.
rake
6:4
7:4
7:4
*
**
T T T T
*Continue trill while tapping & sliding above with pick hand.
**Tap 1st & 2nd stgs.
B5
D5 D#5
Girl, you rea - ly got me now, you got me so I don't know what I'm do - in', yeah. Oh
(Girl, oh
P.M.
P.M.
P.M.
P.M.

E5 D5 E5 D5 E D E D E D E D E D E D E D
yeah, you real - ly got me now, got me so I can't sleep at night!
yeah.
Ah!
You real - ly got me.
You
f

E E D E D5
Oh!
real - ly got me.
You real - ly got me.)
Oh, no, no, ah!
Harm.
P.S.
w/ flanger
full
2.6
*Harmonic found between second & third frets.

Guitar Solo

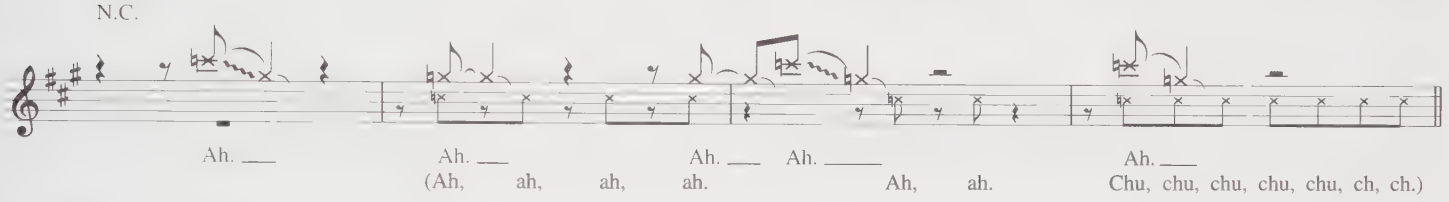
A G A G A G A G
full
hold bend
*Vib. w/ tap hand.

*Flick toggle switch between on & off pickup selection to create specified rhythm. Rhythm shown is only for the "on" position sound.

Interlude

Gtr. 1 tacet

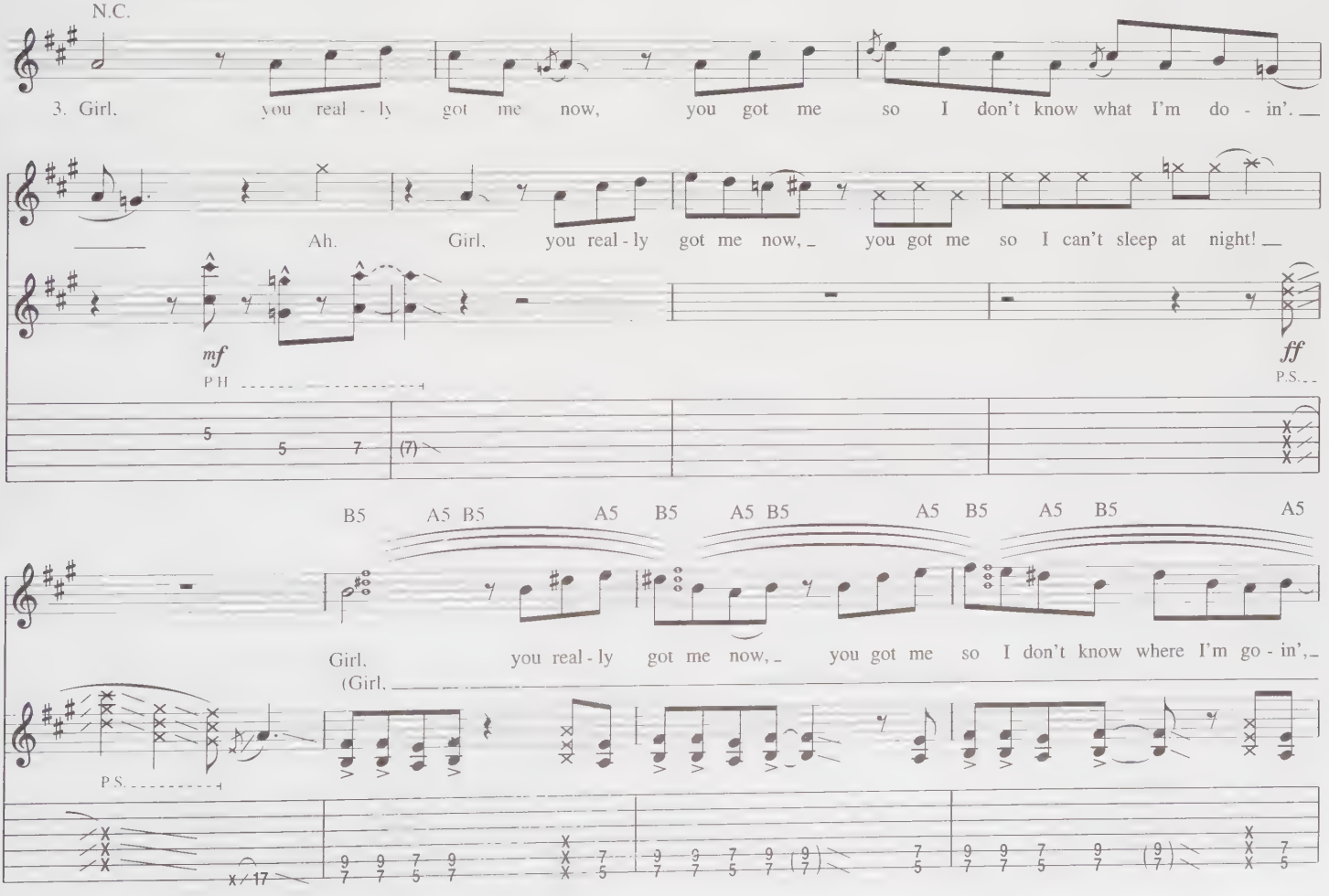
N.C.

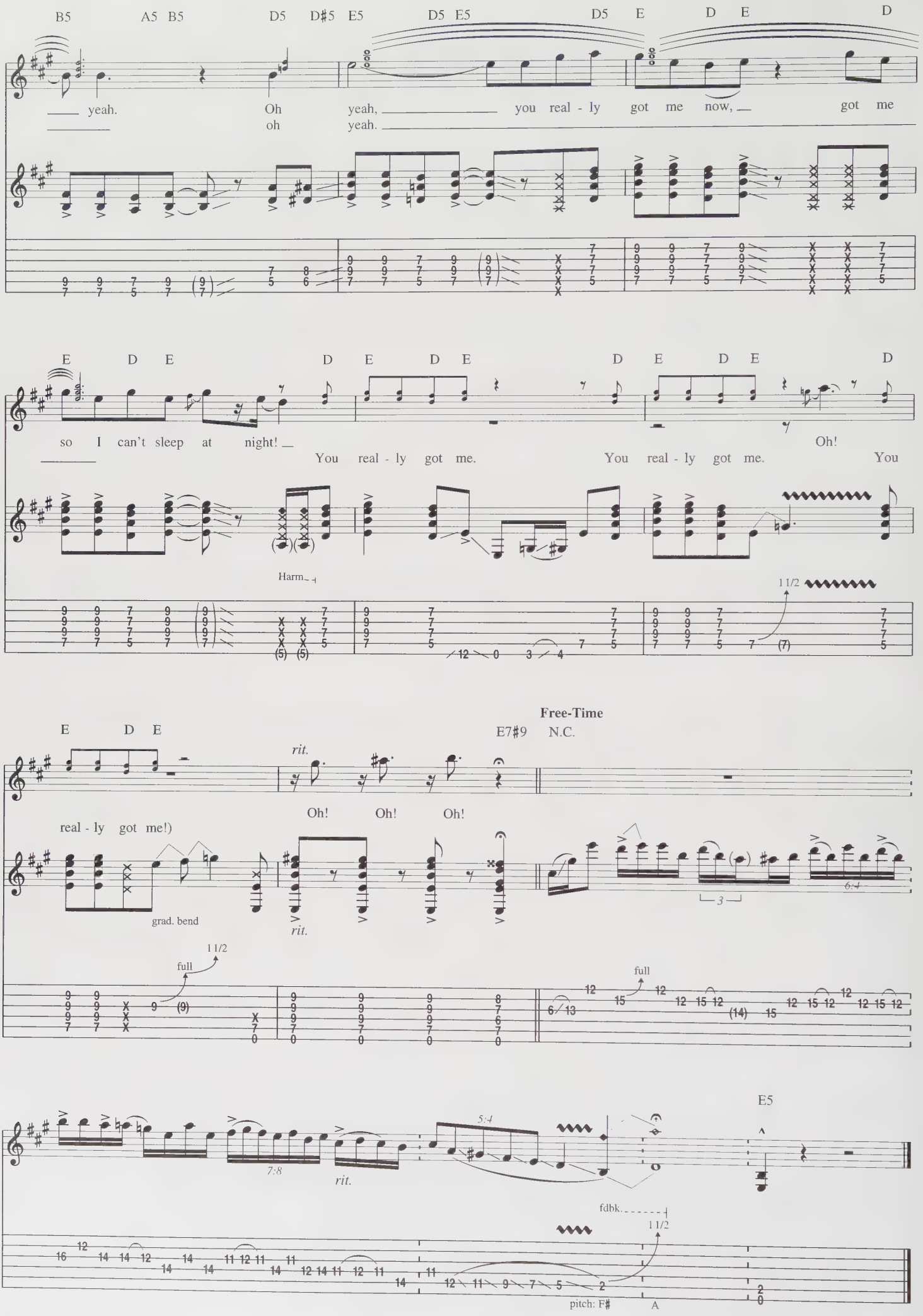


Verse

w/ ad lib vocal effects

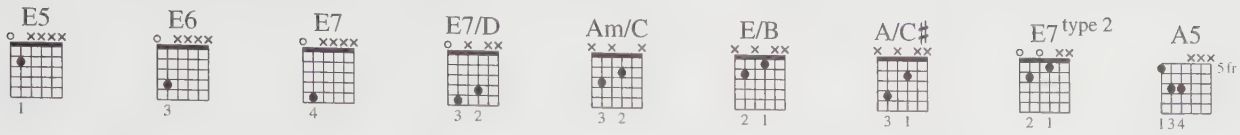
N.C.




B5 A5 B5 D5 D♯5 E5 D5 E5 D5 E D E D
yeah. Oh yeah, you real - ly got me now, got me
oh yeah.
E D E D E D E D E D E D
so I can't sleep at night! You real - ly got me. You real - ly got me. Oh! You
Harm.
1 1/2
Free-Time
E D E E7♯9 N.C.
rit.
Oh! Oh! Oh!
real - ly got me!)
grad. bend
rit.
3
6:4
full
1 1/2
full
7:8
rit.
5:4
E5
fdbk.
1 1/2
pitch: F♯ A

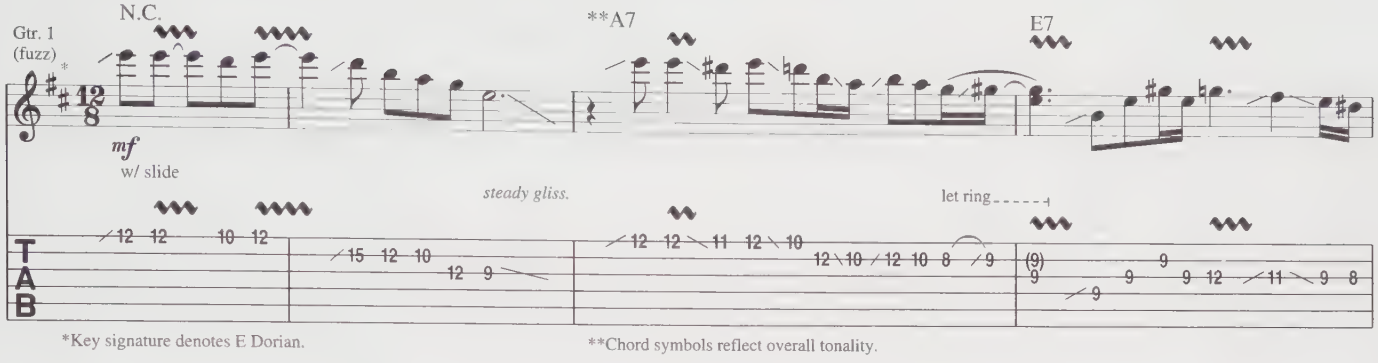
You Shook Me

Written by Willie Dixon and J.B. Lenoir



Intro

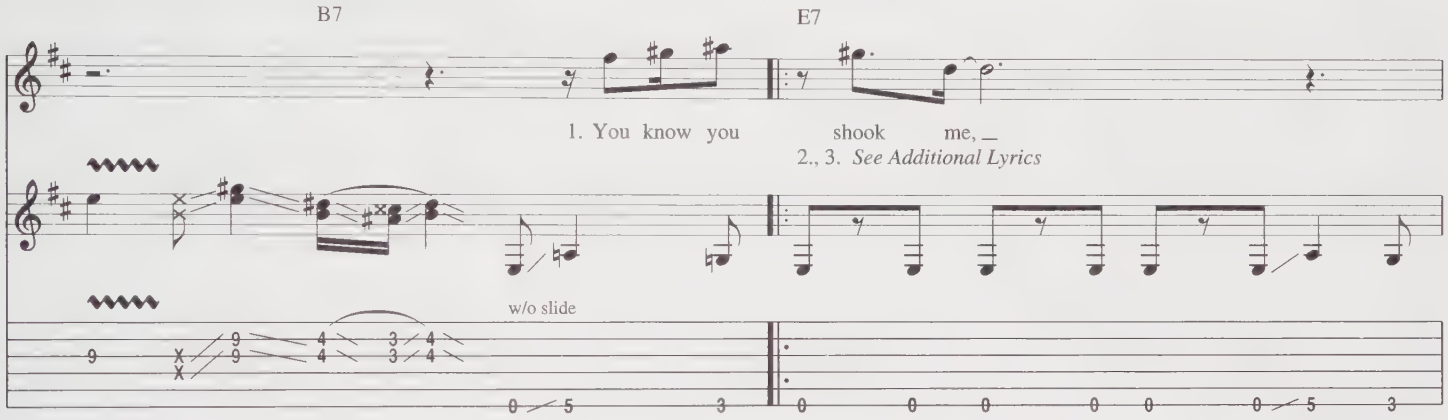
Slow Blues ♩. = 53



*Key signature denotes E Dorian.

**Chord symbols reflect overall tonality.

Verse



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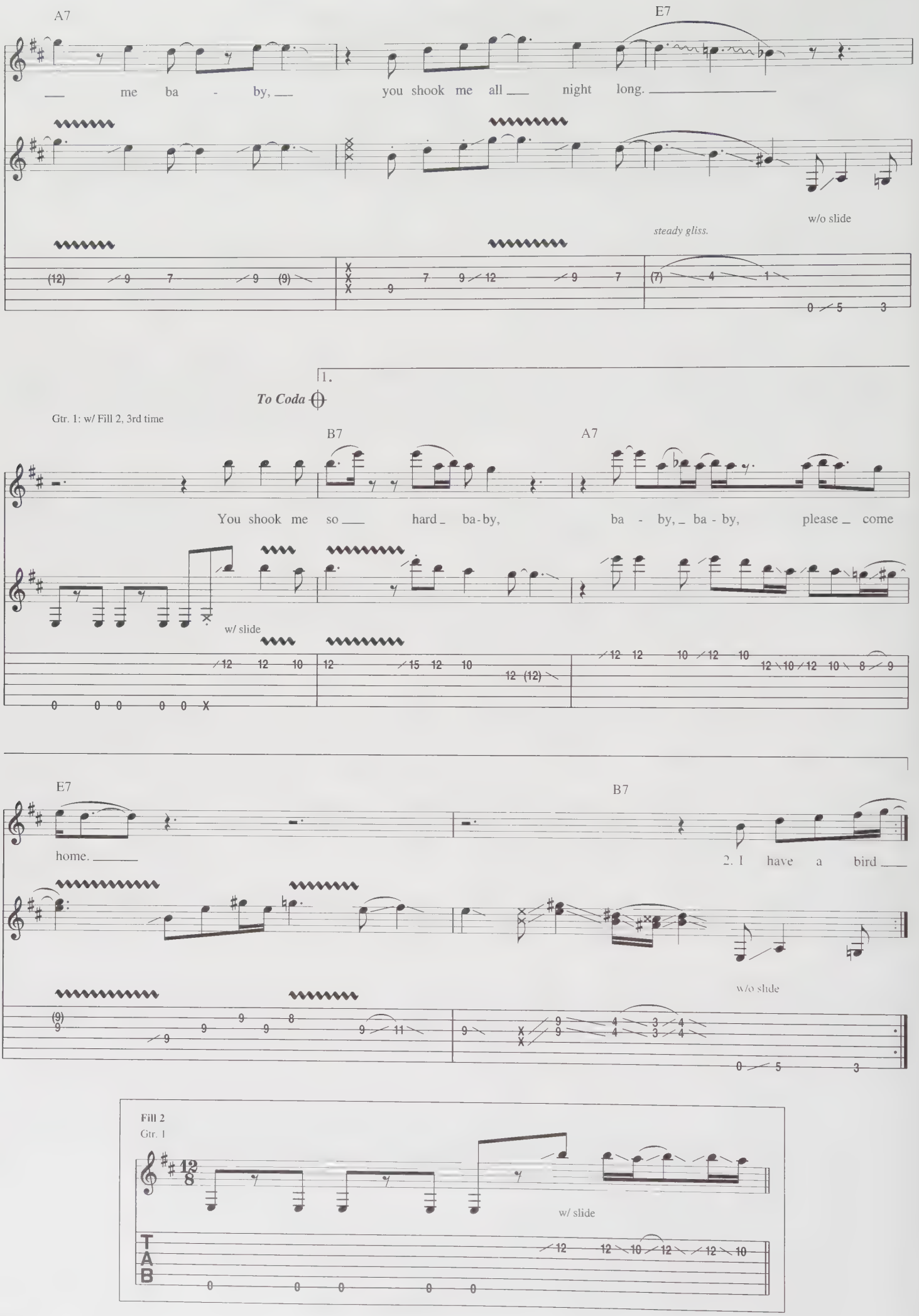
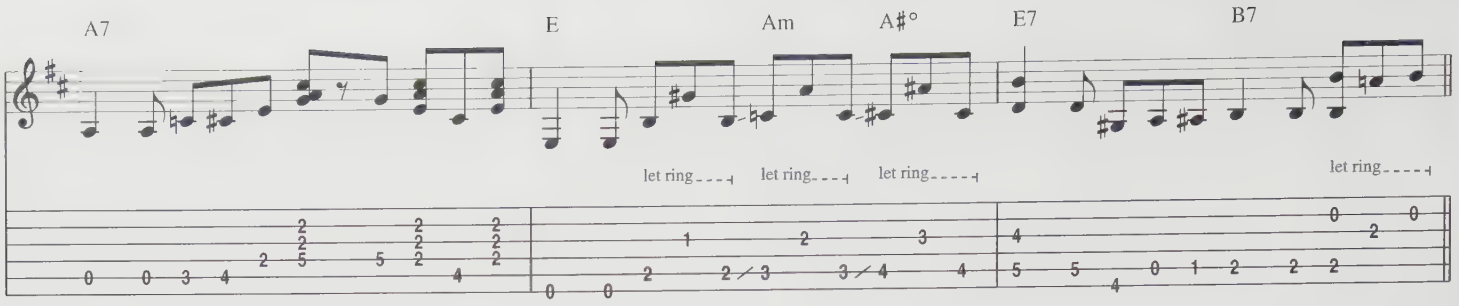
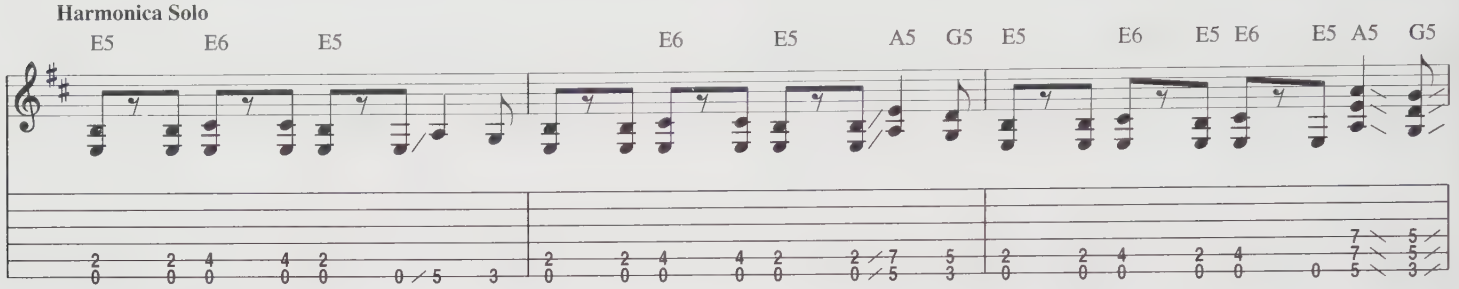
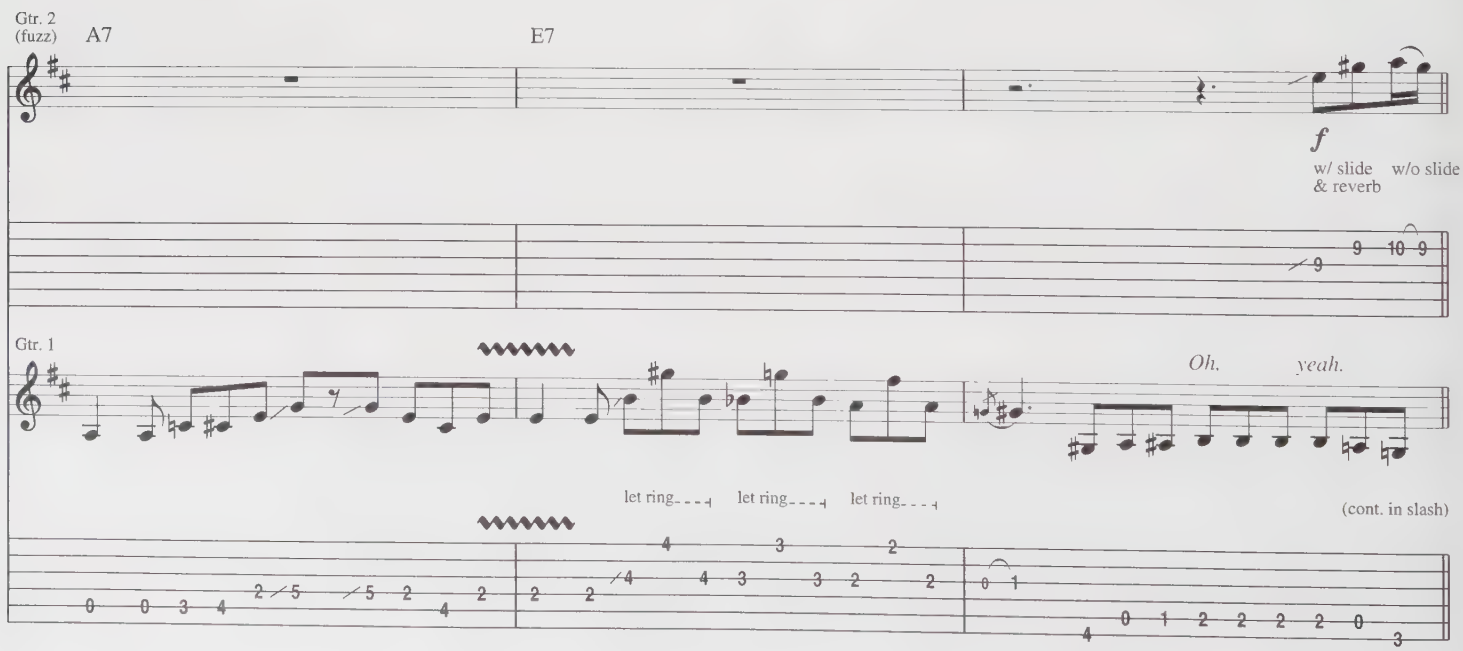

A7
E7
me ba - by,
you shook me all night long.
w/o slide
steady gliss.
1.
To Coda
Gtr. 1: w/ Fill 2, 3rd time
B7
A7
You shook me so hard ba-by,
ba - by, ba - by,
please come
w/ slide
E7
B7
home.
2. I have a bird
w/o slide
Fill 2
Gtr. 1
w/ slide
TAB

2.
B7
A7
bird, won't do noth - in', oh, oh. oh.
8va
E7
B7
with - out a dia - mond ring
8va
loco
Organ Solo
E7
E5
E6
E5
E6
E5
w/o slide
E6
E5
A5
A6
A5
A6
A5
G5
E5
E6
E5
B7
let ring



Harmonica Solo

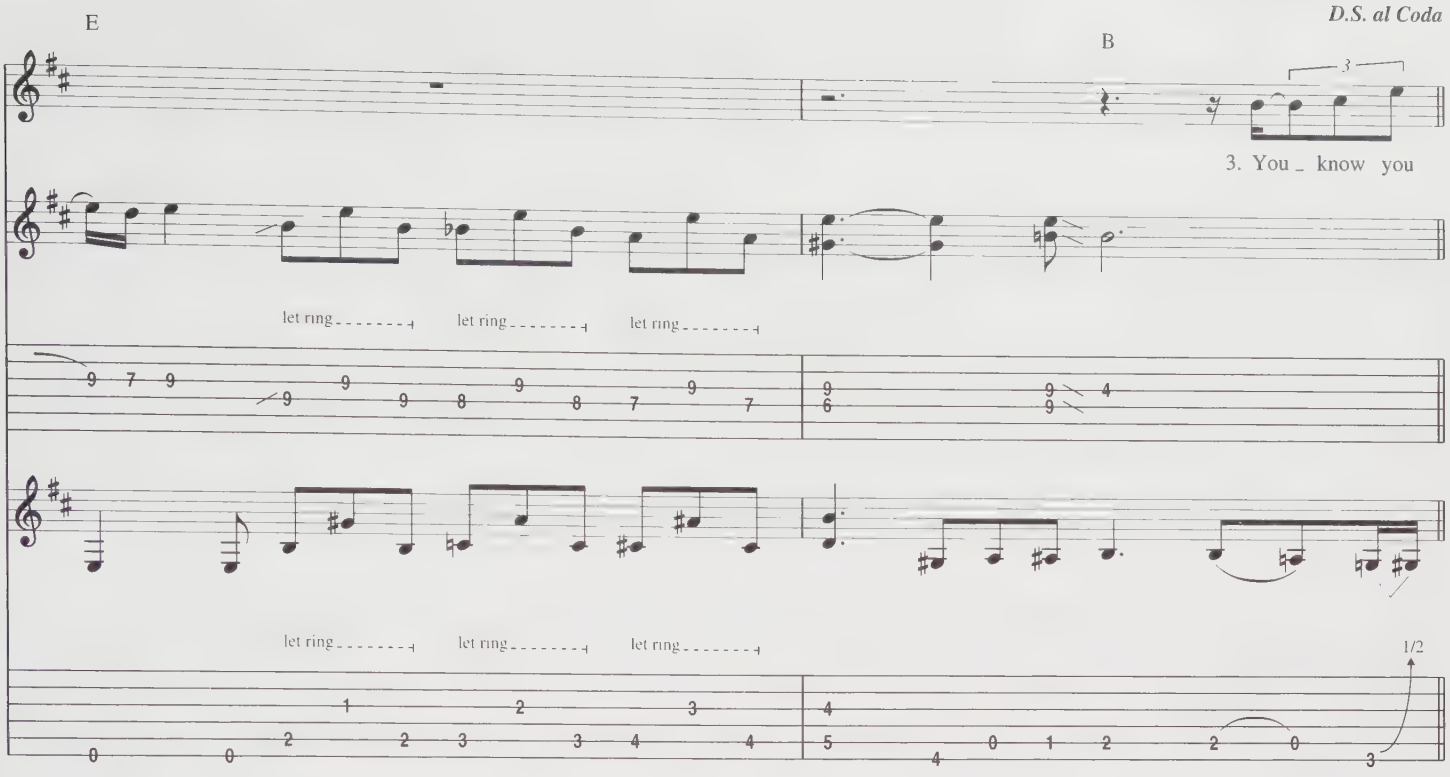




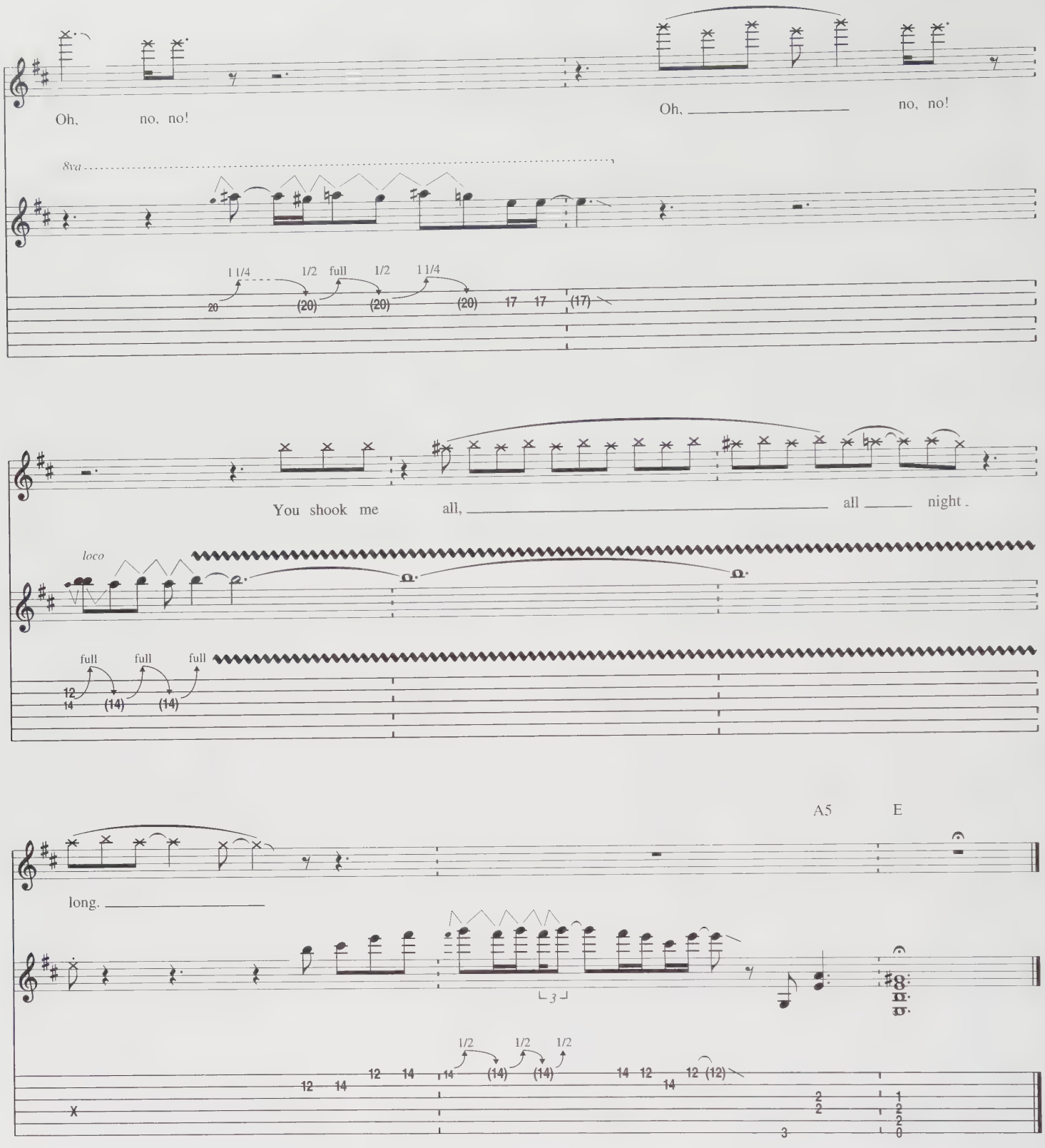
Guitar Solo

E5 E6 E7 E5 E7 E6 E5 E7/D Am/C E A G E/B A/C♯ E/B A G
open 5fr 3fr 5fr 3fr
Gtr. 1
8va
Gtr. 2
w/ slide
w/o slide
w/ slide w/o slide w/ slide
E7 type2 E5 A5
w/o slide
full
(cont. in notation)

E5
E6
E5
8va
Gtr. 2
full
Gtr. 1
E6
E5
B7
8va
full
let ring
A7
loco
full
let ring


E
B
D.S. al Coda
3
3. You _ know you
let ring
let ring
let ring
let ring
let ring
let ring
1/2

Coda
Outro
Free Time
B7
A7
so hard _____ ba - by,
babe, I know.
8va
11/2
Oh, oh!
Oh, oh! _
Oh, oh, oh! _
8va
full



Additional Lyrics

2. I have a bird that whistles and
I have birds that sing.
I have a bird that whistles and
I have birds that sing.
I have a bird won't do nothin; oh, oh, oh, oh,
without a diamond ring.

3. You know you shook me, babe,
You shook me all night long.
I know you really, really did, babe.
I think you shook me, baby,
You shook me all night long.
You shook me so hard, baby, I know.

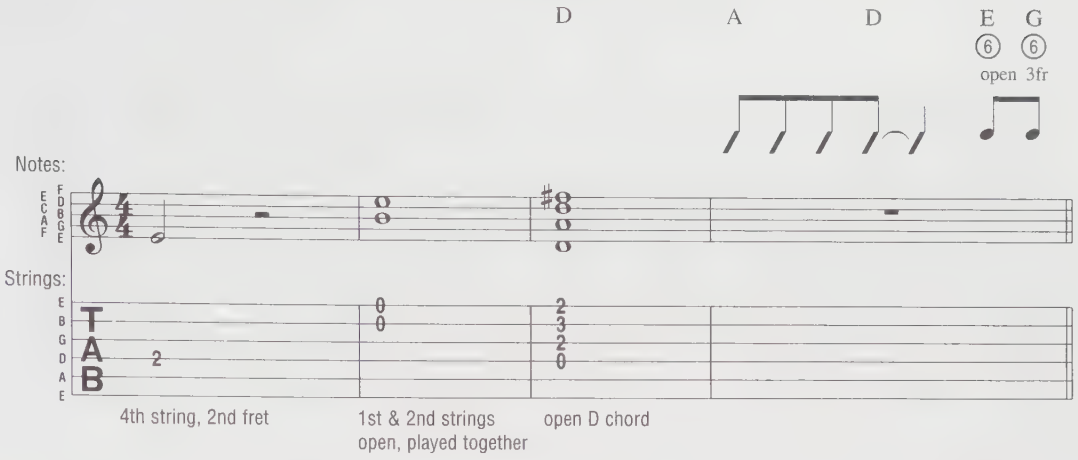
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

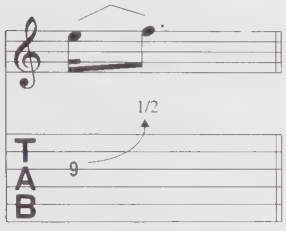
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a a string, and each number represents a fret.



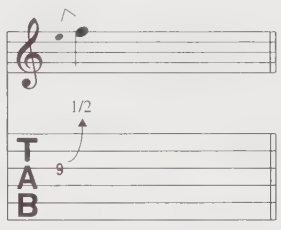
Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

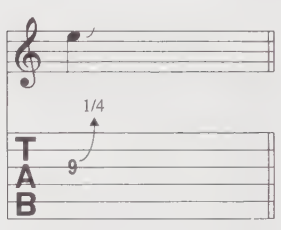


WHOLE-STEP BEND: Strike the note and bend up one step.

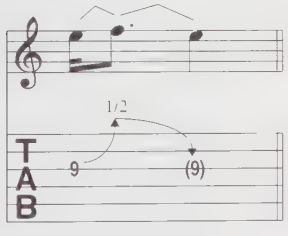
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



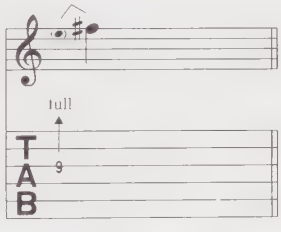
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



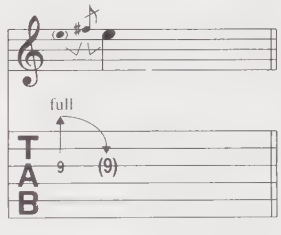
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



PRE-BEND: Bend the note as indicated, then strike it.

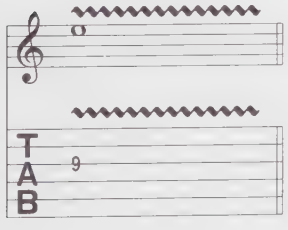


PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

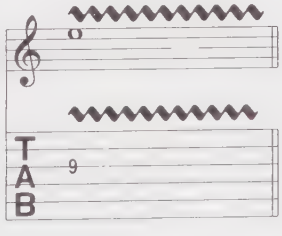


UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

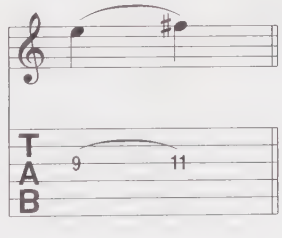
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



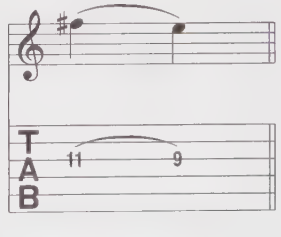
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



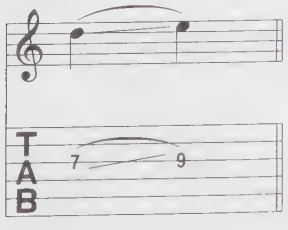
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



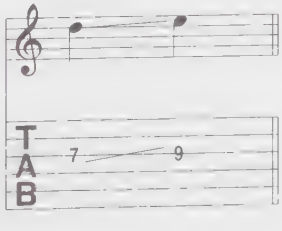
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



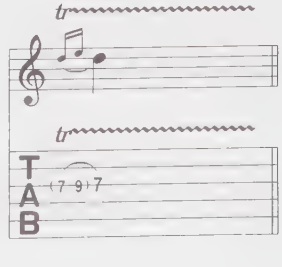
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



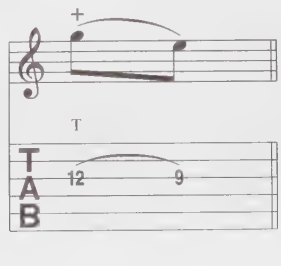
SHIFT SLIDE: Same as legato slide, except the second note is struck.



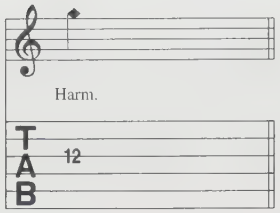
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



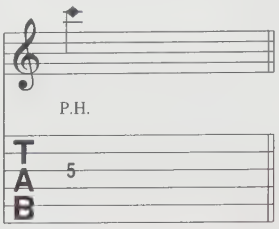
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



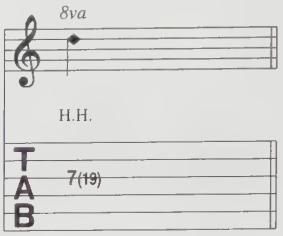
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



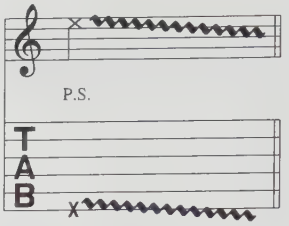
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



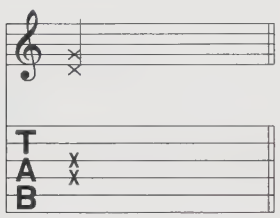
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



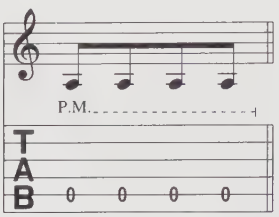
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



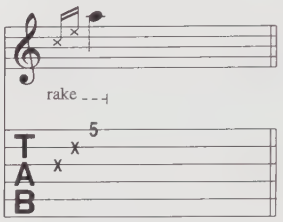
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



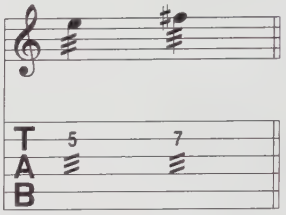
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



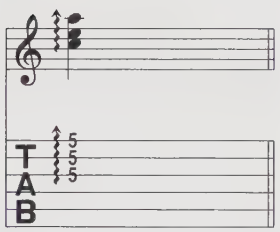
RAKE: Drag the pick across the strings indicated with a single motion.



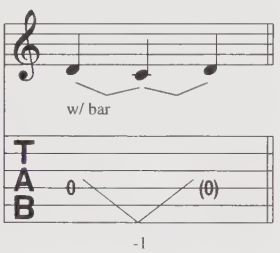
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



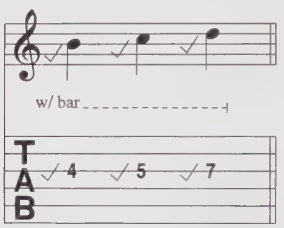
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Additional Musical Definitions

(accent) • Accentuate note (play it louder)

(accent) • Accentuate note with great intensity

(staccato) • Play the note short

• Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "***Coda***."

D.S. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

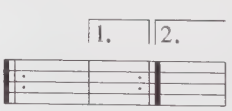
Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).

• Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

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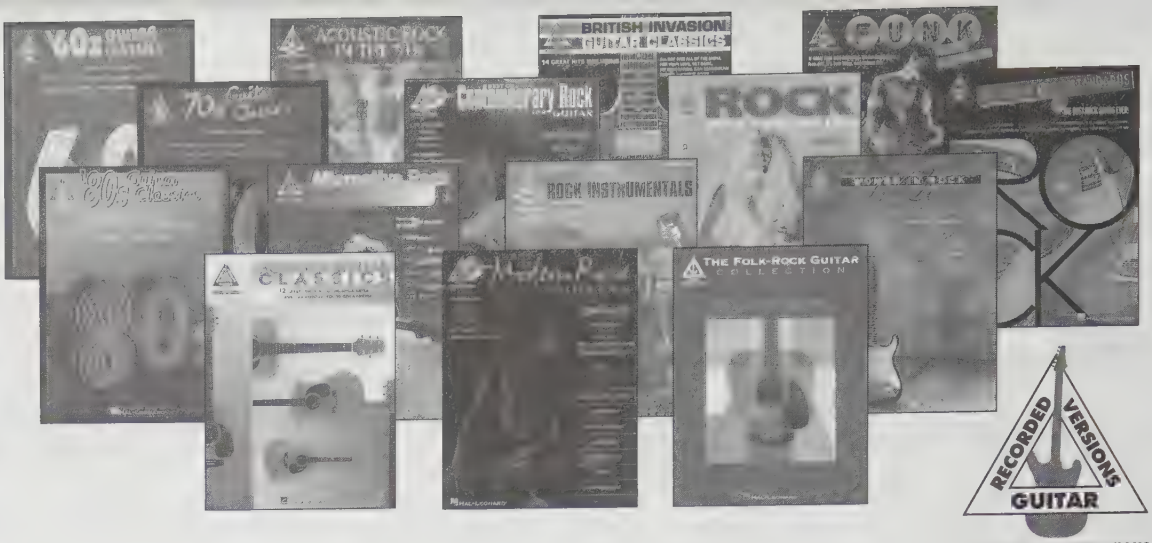

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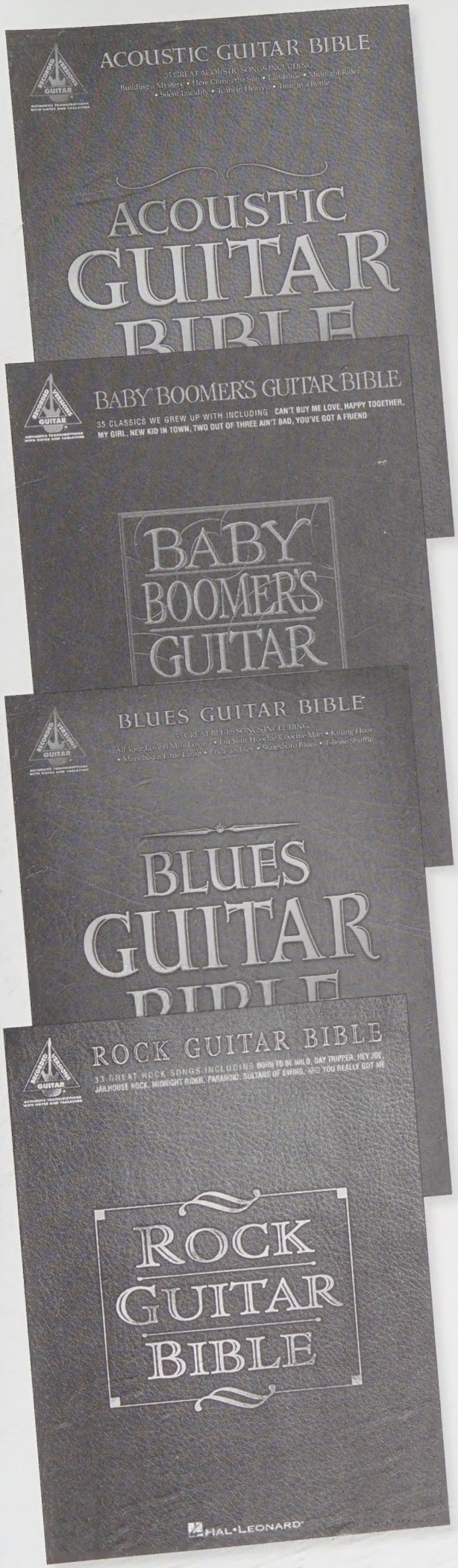

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